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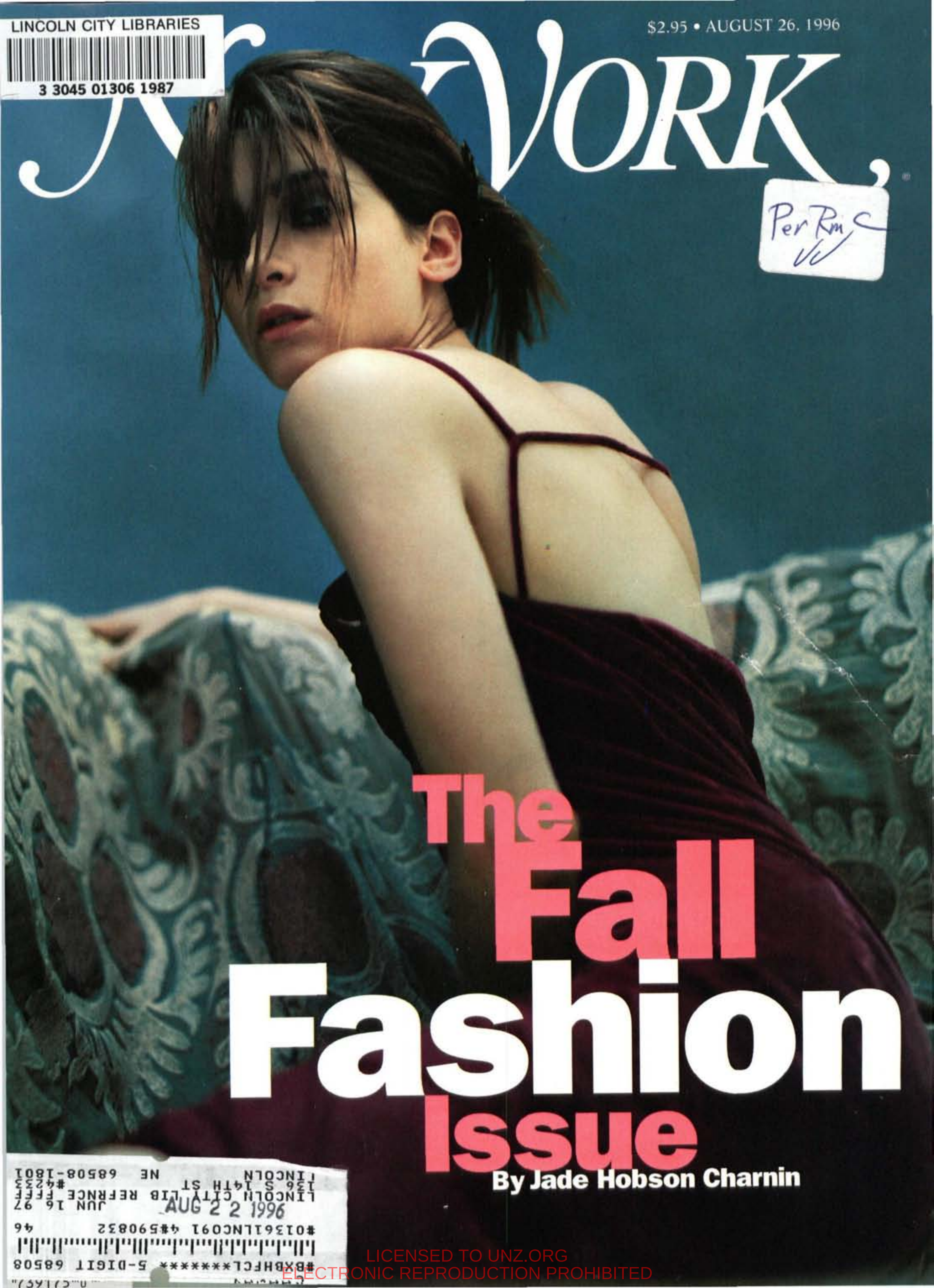

The Fall Fashion Issue

By Jade Hobson Charnin

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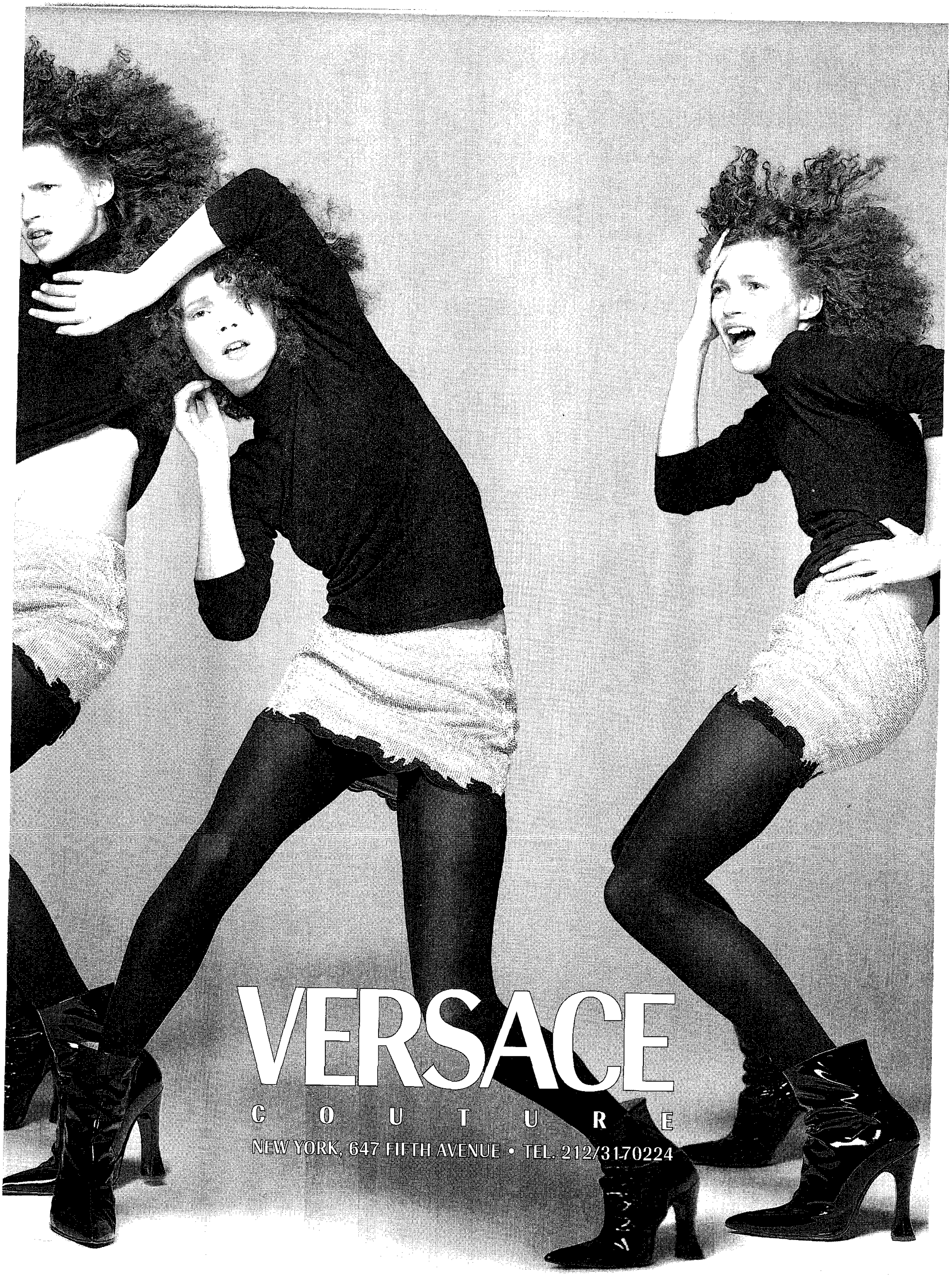
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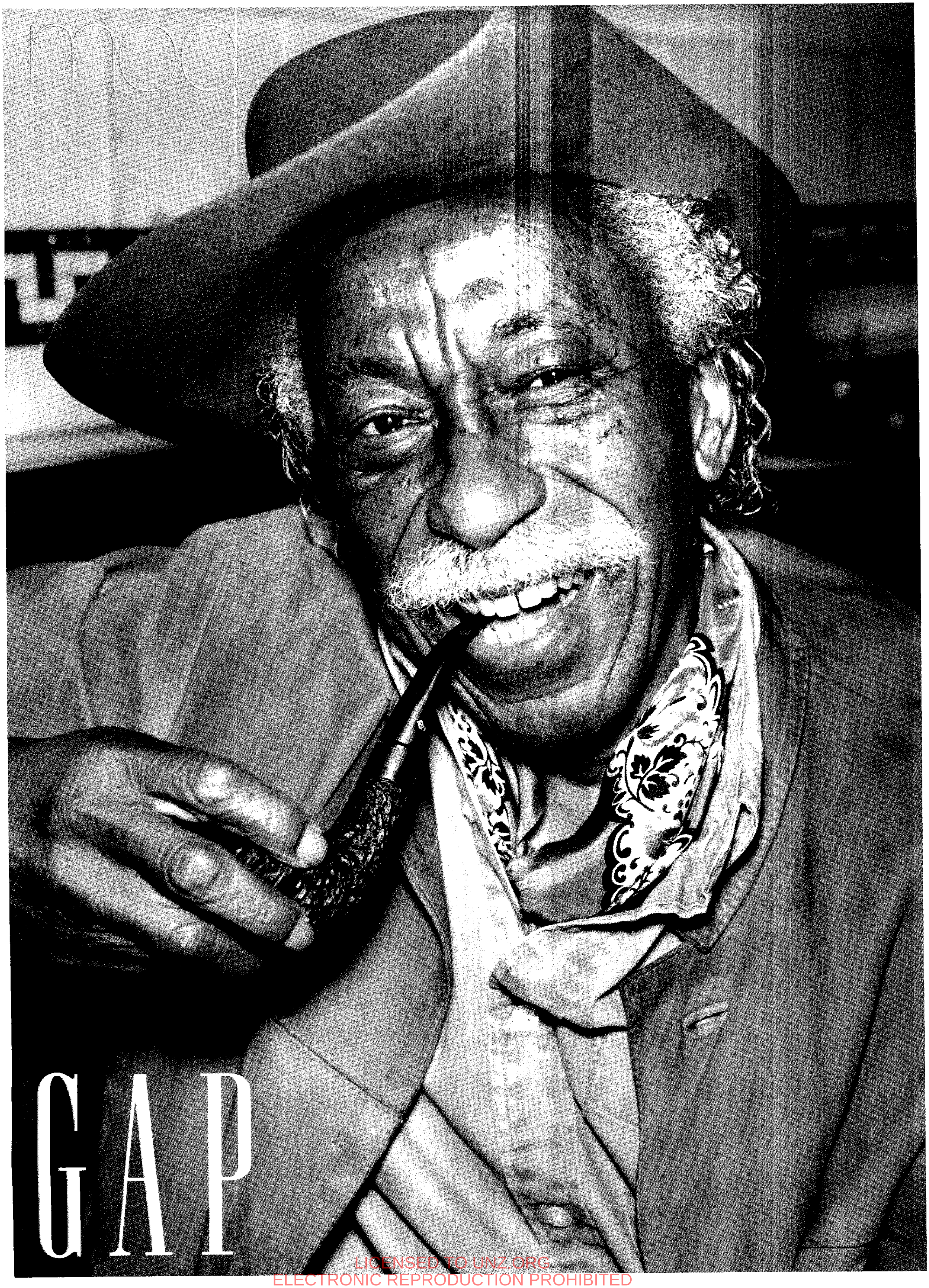
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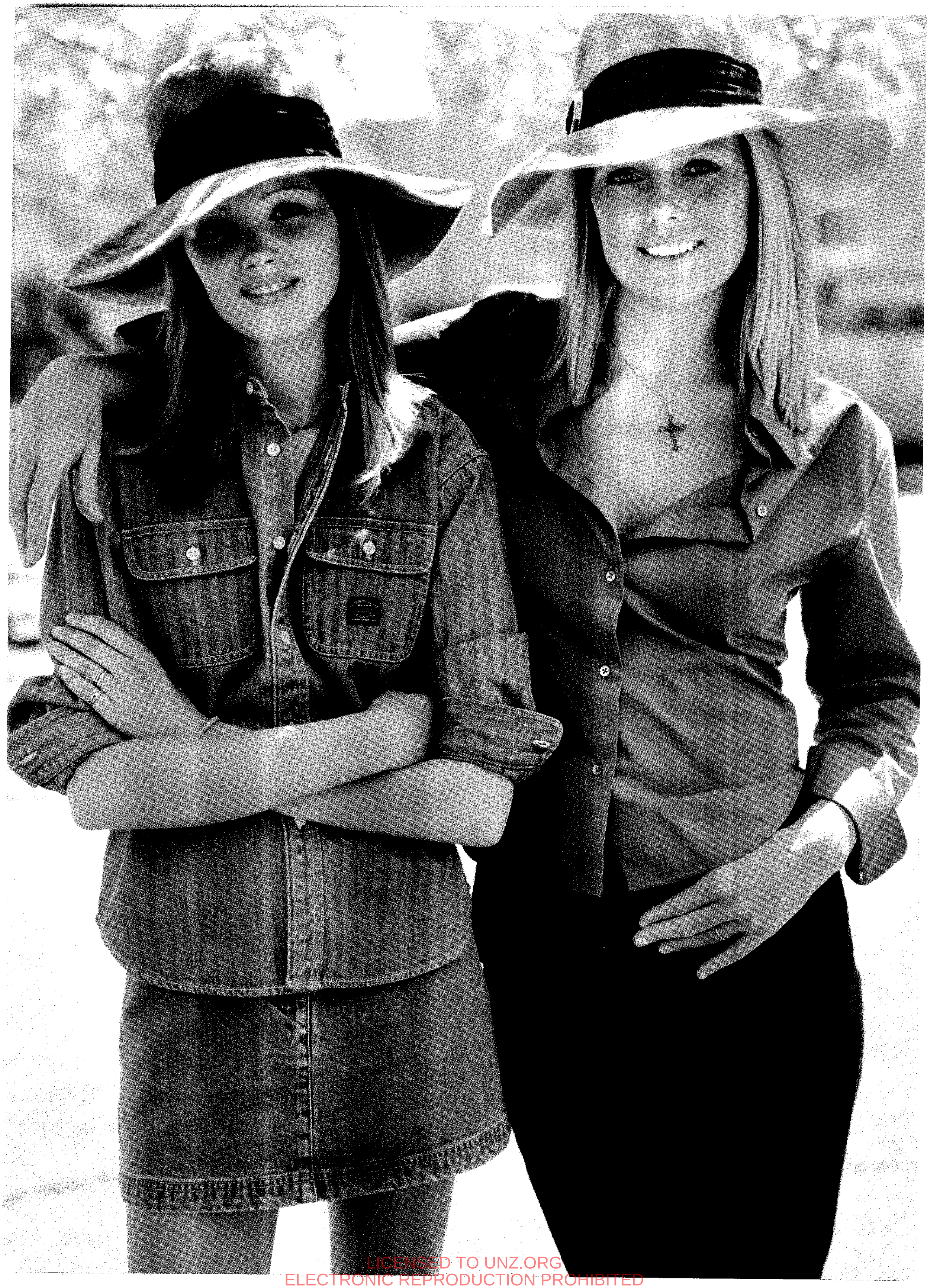

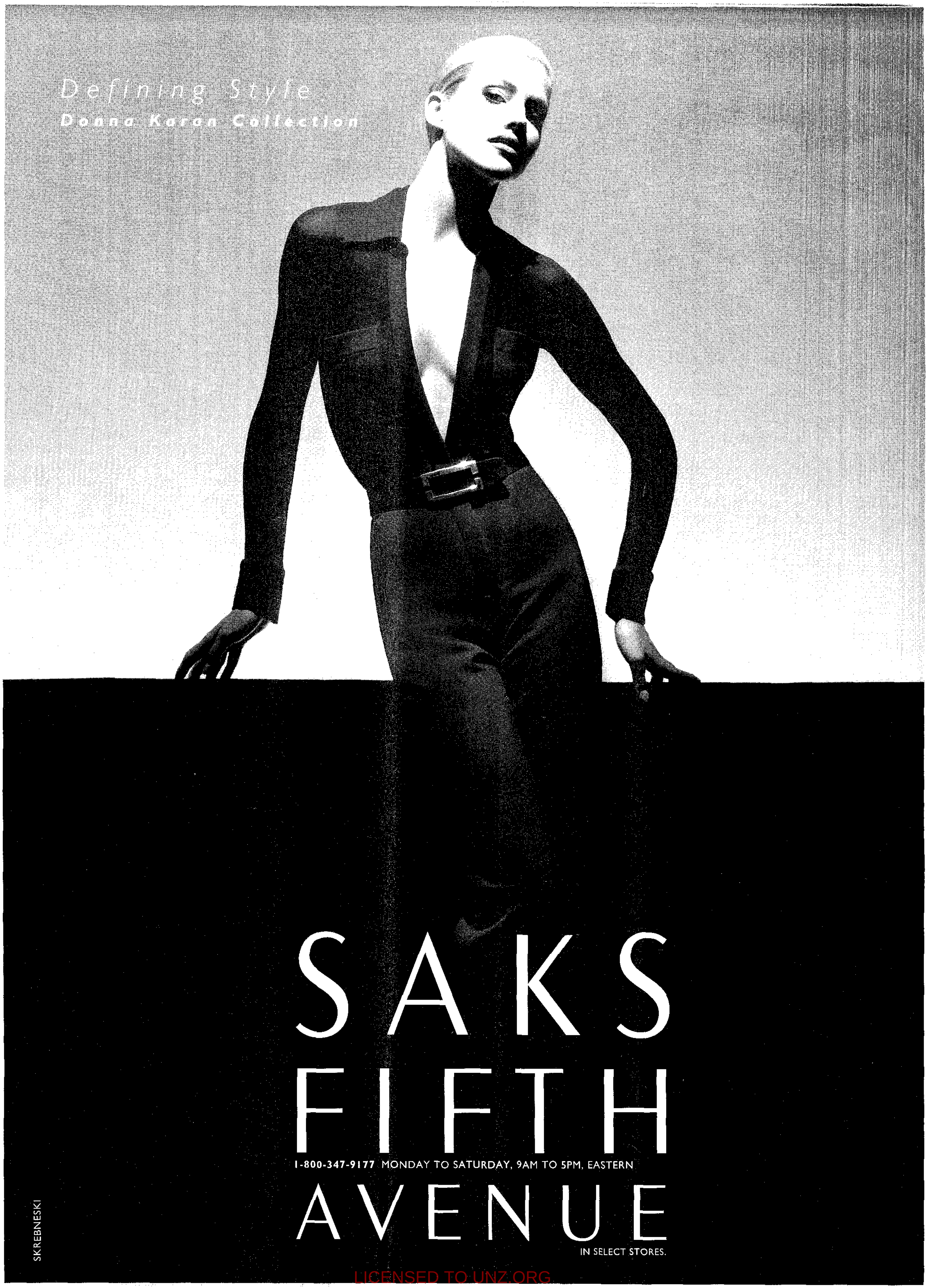

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By Jade Hobson Charnin

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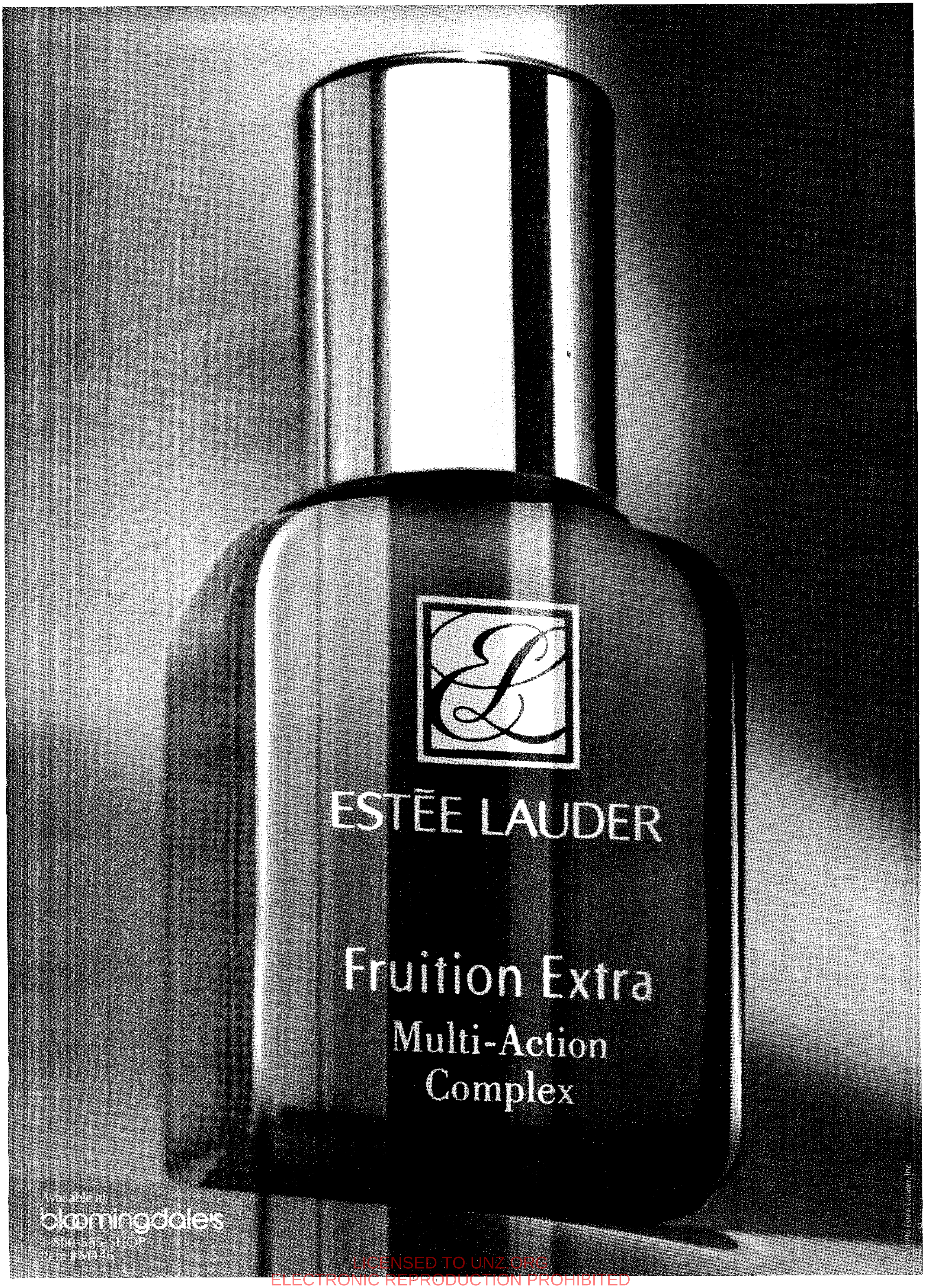
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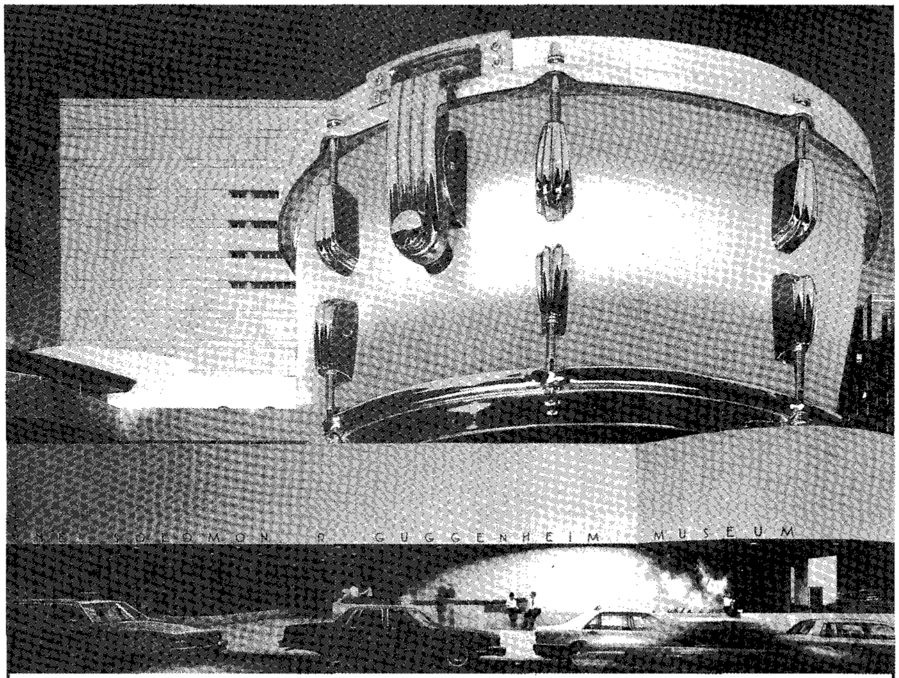

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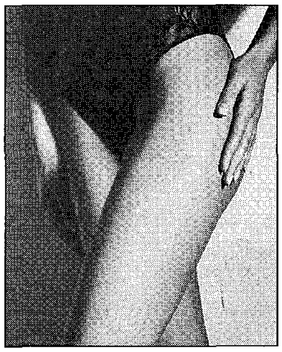

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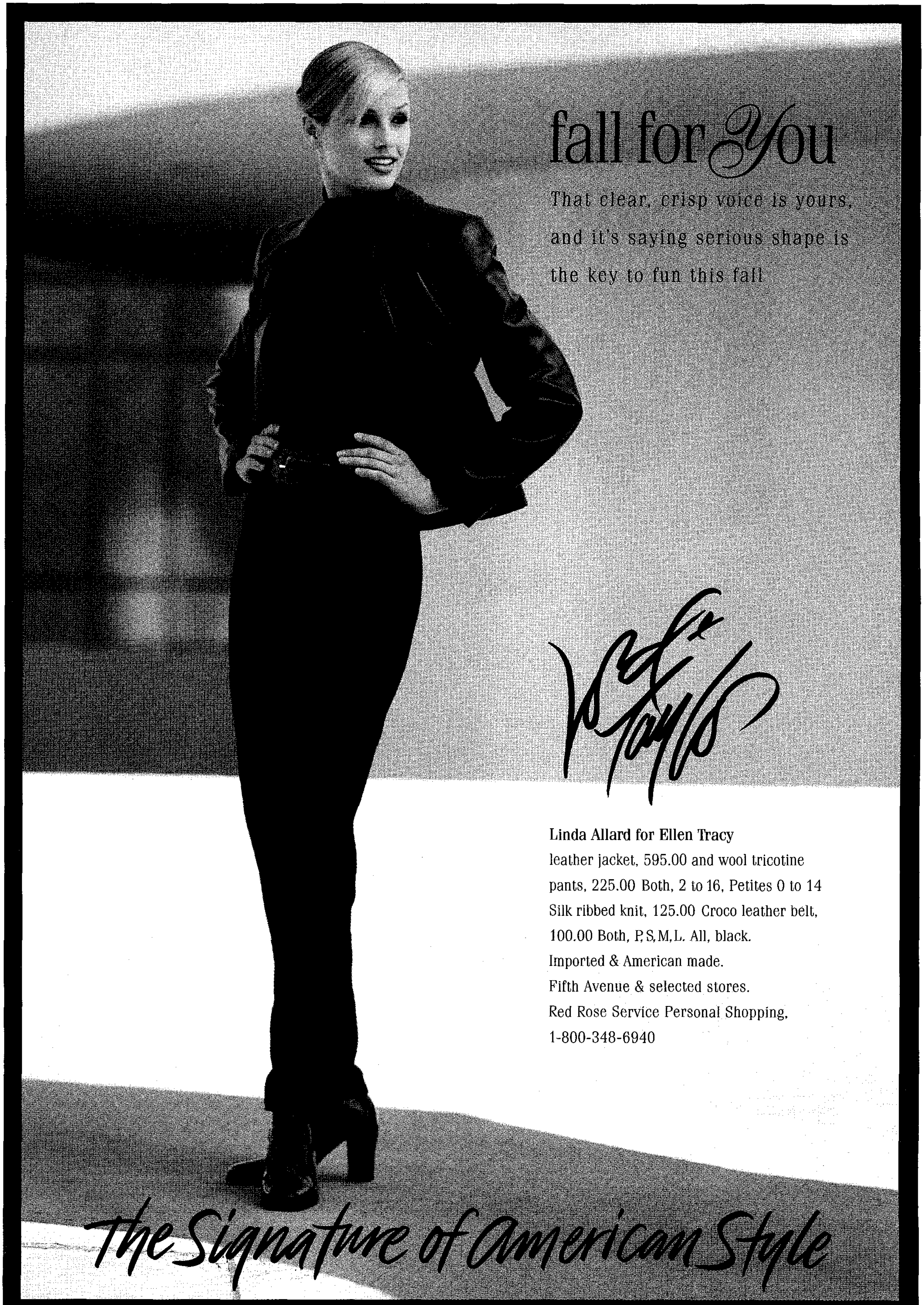

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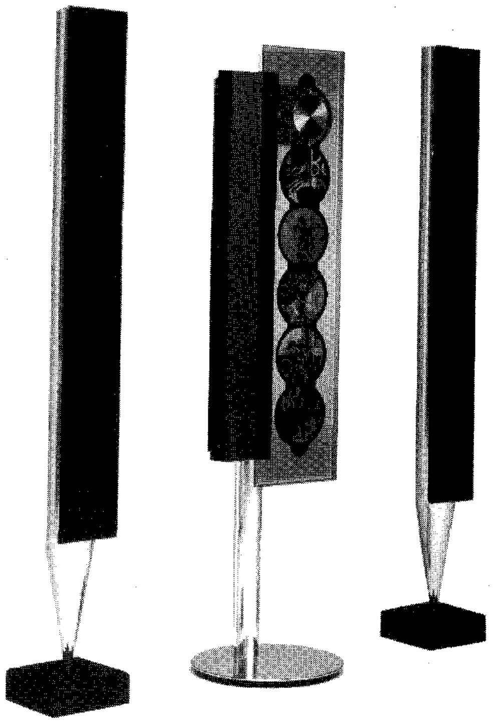

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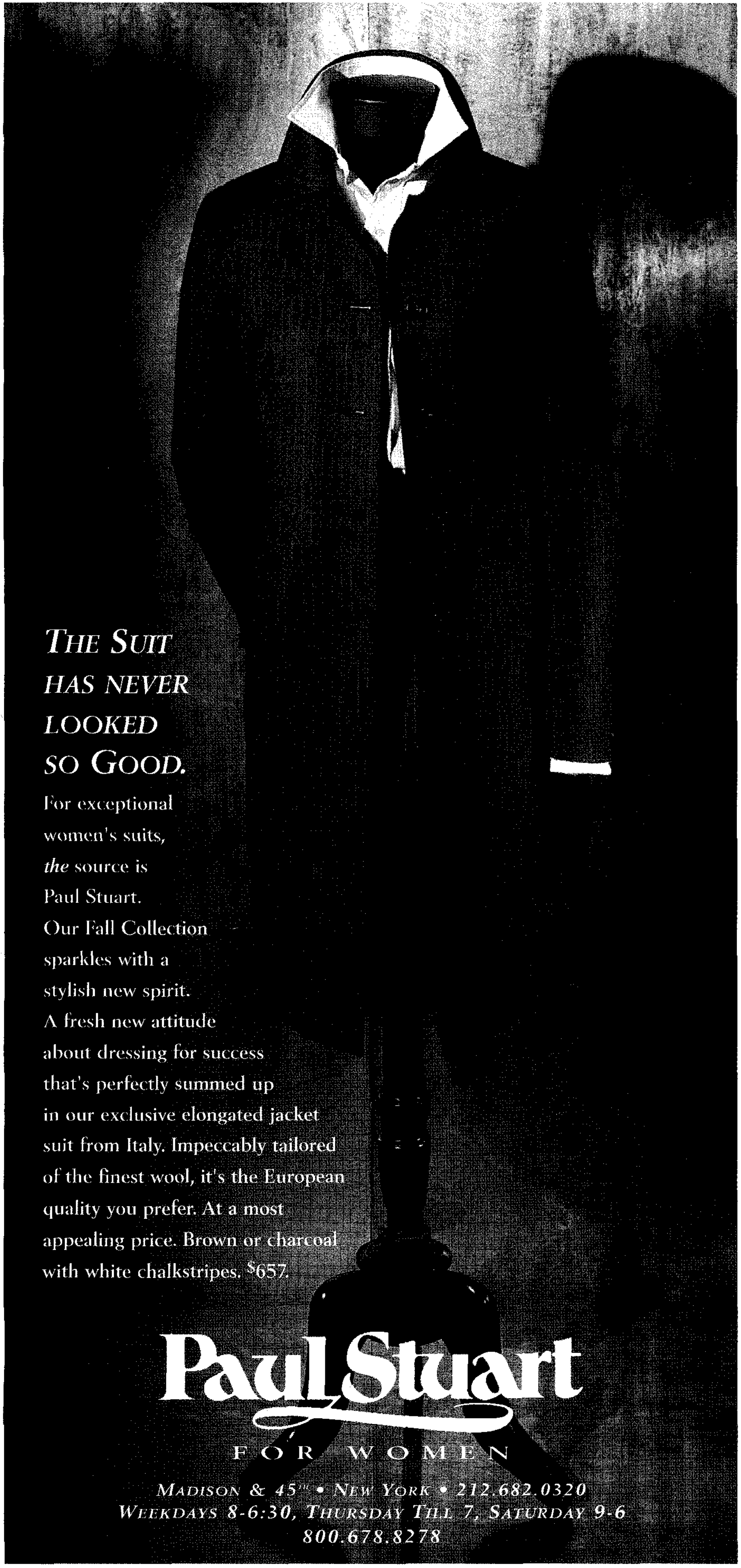
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Tales Out Of School

WITH A BOW TO GWYNETH AND memory, the truth is: In Spence's production of *A Midsummer Night's Dream,* Gwyn played Hippolyta, and I played Titania—and did an embarrassing job of it, to be sure ["A Star Is Bred," by Nancy Jo Sales, July 29]. I was lousy. No doubt Gwyn was "born to play" the part of the Queen of the Fairies (and I should have been fairy No. 34). My mom has an old program as unfortunate proof. There's also a video, but I doubt very much if Gwyn would care to have that one unleashed, either!

After Spence, my acting coup was faking calm when boys threw bottles at me as I walked to work in Harlem. I'm still wearing hand-me-downs from my Spence friends, my boyfriend dumped me, and I look stupid in any swimsuit. But I feel pretty lucky, for reasons that wouldn't fit on the cover of a magazine. My memories of Spence differ somewhat from Gwyn's recollections of pretension and competition. A year younger, I remember most often seeing my class in the lounge dancing on the couches to Bananarama in our blue "Smurf" gym sweats. We could, when not dancing, translate a page of *The Iliad* or solve a calculus function. Perhaps as important, we could whistle with grass between our thumbs under cherry blossoms in Central Park while our teacher read us *Leaves of Grass.*

Shara Cottam
MANHATTAN

WE BOTH ATTEND THE SPENCE SCHOOL, and we feel that our school and what it stands for were wrongly portrayed in "A Star Is Bred." It implied that Spence's students were "pretentious," "mean," and wealthy self-concerned people. What readers must remember is that the other students in Gwyneth's graduating class recently completed college; therefore, it is not surprising that they are in

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"low-level job[s] in publishing." As our school motto says: "Not for school but for life we learn." Spence students comprehend that a good and continuing education is as important to their lives as Gwyneth's recent fame is in hers.

Jamie Beilin
Alexandra Snyder
MANHATTAN

Making the Scene

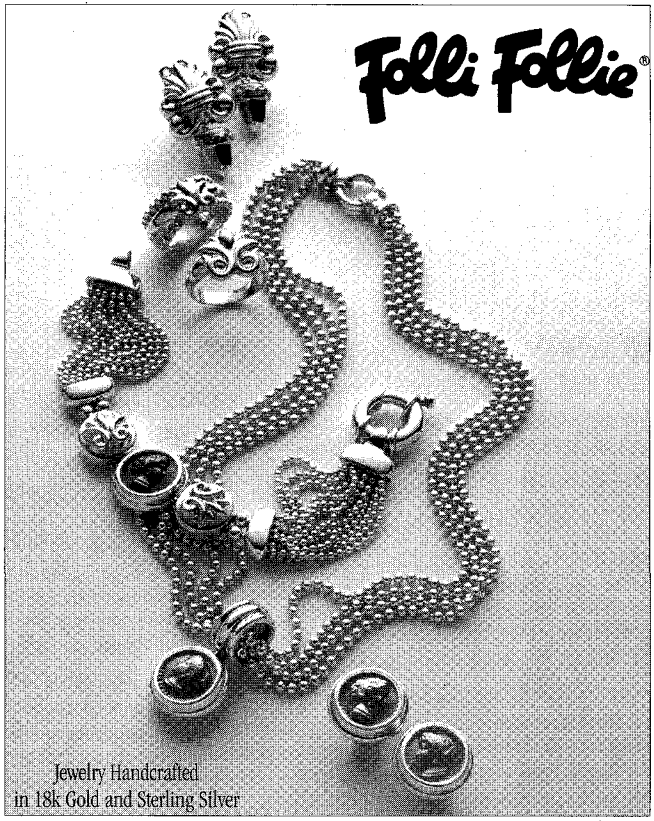
MANY THANKS FOR MY DIGIT-DOMINATED mention in "Tales of the Hamptons" (August 5). In the interests of journalistic accuracy, I thought you might appreciate knowing that although the toe color was correctly identified as Vamp red (Chanel), my fingernail color was not Hard Candy Sky but St. Barths Blue (Essie Cosmetics), applied by East Hampton's own Beauty Clinic.

Faith Popcorn
MANHATTAN

MY WIFE OFTEN CLAIMS THAT MY OPINION of the Hamptons scene is excessively harsh and judgmental. I view it as shallow, soulless, and pathetic, populated by vacuous narcissists who put an AIDS benefit in the same category as a party celebrating Calvin Klein's latest designer line of jockey shorts and who define taste in terms of how much it costs, how big it is, and who else has or is wearing it. After reading your cover article "Tales of the Hamptons," she apologized. Thank you.

Stephen A. Zurrow
MANHATTAN

I THOUGHT ABOUT CANCELING MY SUBscription after you published the map to the back roads of the Hamptons, but your latest cover story made me determined to do so. As a longtime summer resident, I, too, have seen the changes, and they have not always been for the better. However, it is still one of the most beautiful places in this country, with truly outstanding beaches and charming towns. Not all of us are social hangers-on, drug users, and partygoers. We suffer the traffic and the hype because we have had the good fortune to be able to own homes that we share with our families and friends. We have tried to be responsible members of the community that existed long before we arrived. We eat and entertain at home more often than not, as the restaurants become ever more trendy and crowded. We value the beauty and tranquillity that still exists. Most of the celebrities come and go



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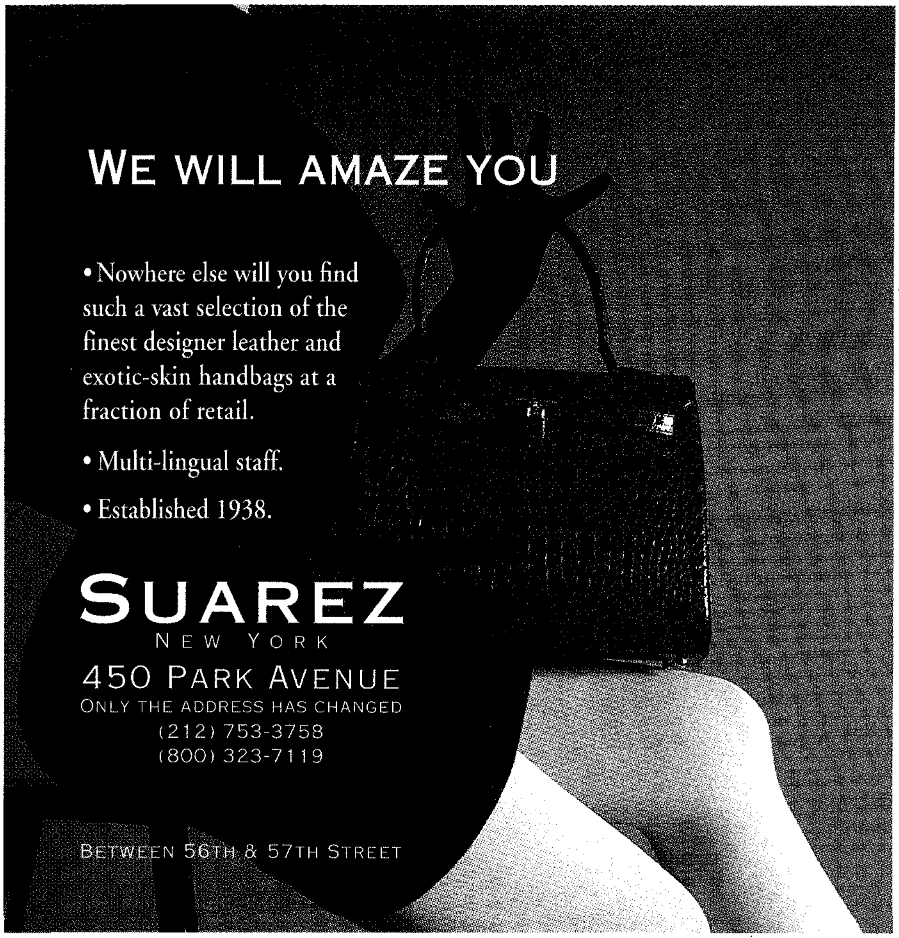
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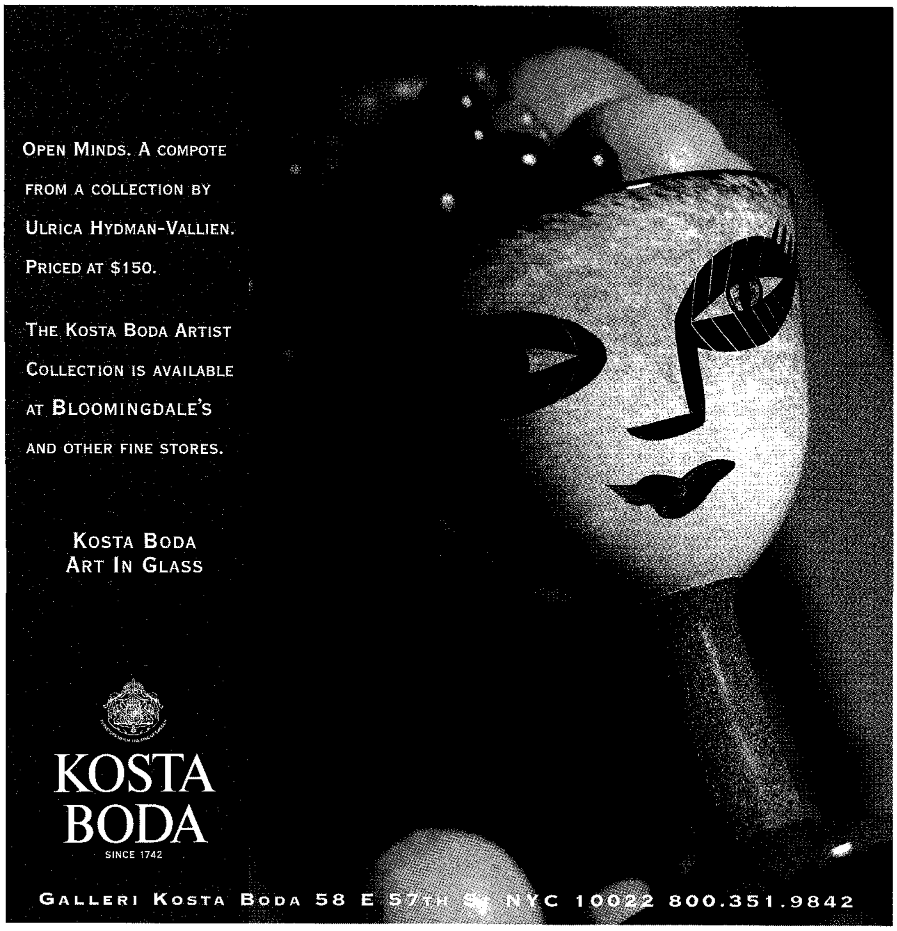

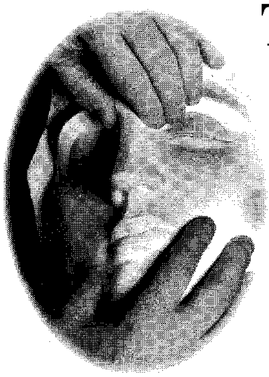
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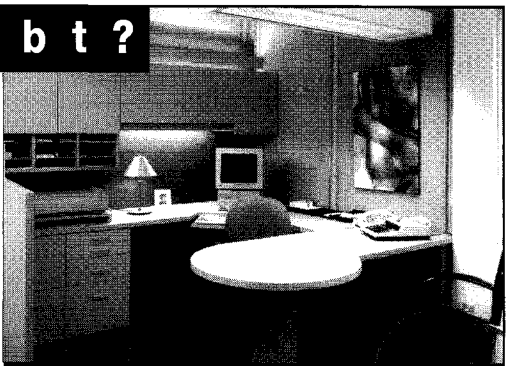
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from place to place as new areas become the in place to be. Attempts to be in on the current trend of celebrity hyping are shallow and disappointing. *New York* Magazine—*grow up.*

Marian Saltzman
BRIDGEHAMPTON

Services Rendered

I WANT TO THANK YOU AND DAVID FRANCE for the very poignant "The Feds Are Coming," regarding the deteriorating state of affairs at the Department of AIDS Services ["Gotham," July 22]. As a person living with HIV, but fortunately not a client of D.A.S., I have heard far too many stories from my friends and others about the indiscriminate and inhumane treatment that they are subjected to at D.A.S. I was appalled to read in your article that here, in the wealthiest nation in the world, people are made to suffer at a time in their lives when they are the most vulnerable.

I wish you had listed the names and telephone numbers of those individuals whom we, the citizens and taxpayers of New York City, can call or write to reverse this injustice. While the nation is engaged in a discussion regarding welfare reform, I think there are very few people who would condone the methods being used by the Department of AIDS Services.

Brian K. Kirby
MANHATTAN

Track Work

IN THE OTHERWISE EXCELLENT "PORT IN a Storm," by Michael Tomasky [July 29] regarding the loss of jobs and cargo from New York and New Jersey to other East Coast ports, he fails to mention one very damaging factor. In every market of any size in the United States or Canada, including every port capable of handling oceangoing cargo, the market is accessed by two or more major, competitive freight railroads. Not so in the metro–New York–New Jersey market.

You cannot ship freight into or out of our market by rail without utilizing Conrail-owned tracks. They claim they do not have the track capacity to accommodate short-haul freight. Other factors that affect whether the ports of New York and New Jersey become the major East Coast "hub and spoke" port will be irrelevant if the freight railroads cannot handle the cargo out of the area. We in New Jersey will not tolerate the additional trucks on our highways that would re-

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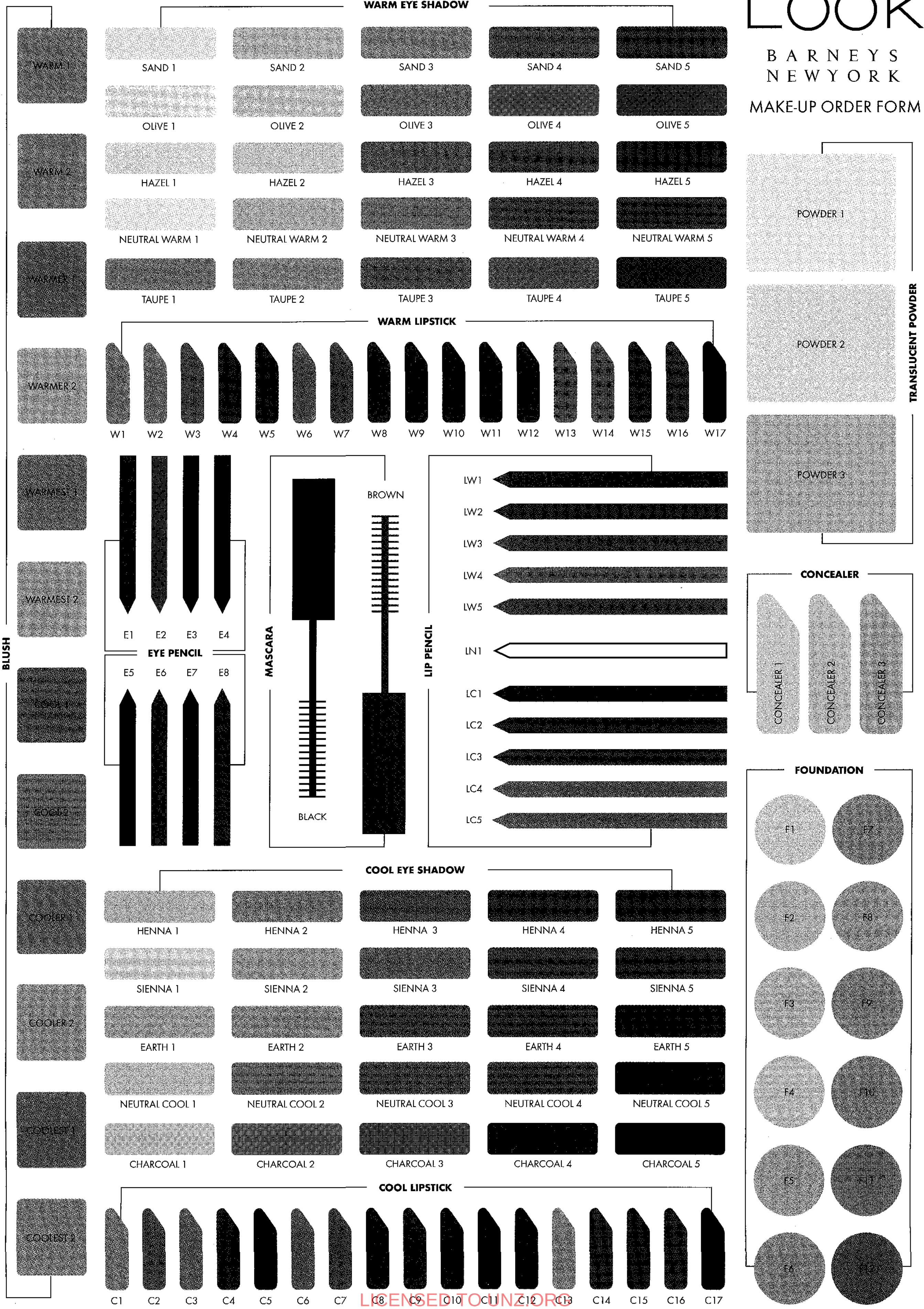

WARM EYE SHADOW

SAND 1	SAND 2	SAND 3	SAND 4	SAND 5
OLIVE 1	OLIVE 2	OLIVE 3	OLIVE 4	OLIVE 5
HAZEL 1	HAZEL 2	HAZEL 3	HAZEL 4	HAZEL 5
NEUTRAL WARM 1	NEUTRAL WARM 2	NEUTRAL WARM 3	NEUTRAL WARM 4	NEUTRAL WARM 5
TAUPE 1	TAUPE 2	TAUPE 3	TAUPE 4	TAUPE 5

WARM LIPSTICK

W1 W2 W3 W4 W5 W6 W7 W8 W9 W10 W11 W12 W13 W14 W15 W16 W17

EYE PENCIL

E1 E2 E3 E4

E5 E6 E7 E8

MASCARA

BROWN

BLACK

LIP PENCIL

LW1
LW2
LW3
LW4
LW5
LN1
LC1
LC2
LC3
LC4
LC5

COOL EYE SHADOW

HENNA 1	HENNA 2	HENNA 3	HENNA 4	HENNA 5
SIENNA 1	SIENNA 2	SIENNA 3	SIENNA 4	SIENNA 5
EARTH 1	EARTH 2	EARTH 3	EARTH 4	EARTH 5
NEUTRAL COOL 1	NEUTRAL COOL 2	NEUTRAL COOL 3	NEUTRAL COOL 4	NEUTRAL COOL 5
CHARCOAL 1	CHARCOAL 2	CHARCOAL 3	CHARCOAL 4	CHARCOAL 5

COOL LIPSTICK

C1 C2 C3 C4 C5 C6 C7 C8 C9 C10 C11 C12 C13 C14 C15 C16 C17

BLUSH

WARM 1
WARM 2
WARMER 1
WARMER 2
WARMEST 1
WARMEST 2
COOL 1
COOL 2
COOLER 1
COOLER 2
COOLEST 1
COOLEST 2

TRANSLUCENT POWDER

POWDER 1
POWDER 2
POWDER 3

CONCEALER

CONCEALER 1
CONCEALER 2
CONCEALER 3

FOUNDATION

F1	F7
F2	F8
F3	F9
F4	F10
F5	F11
F6	F12

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	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
COOL	C1	C2	C3	C4	C5	C6	C7	C8	C9	C10	C11	C12	C13	C14	C15	C16	C17
	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

LIP PENCIL

A moist, true-life color that glides on easily, without smudging. $15

WARM	LW1	LW2	LW3	LW4	LW5	**COOL**	LC1	LC2	LC3	LC4	LC5
	○	○	○	○	○		○	○	○	○	○

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	SAND	○	○	○	○	○		HENNA	○	○	○	○	○
	OLIVE	○	○	○	○	○		SIENNA	○	○	○	○	○
	HAZEL	○	○	○	○	○		EARTH	○	○	○	○	○
	NTRL WARM	○	○	○	○	○		NTRL COOL	○	○	○	○	○
	TAUPE	○	○	○	○	○		CHARCOAL	○	○	○	○	○

EYE PENCIL

Long-lasting gentle formula which blends easily, will not pull or smudge. $15

WARM	E1	E2	E3	E4	**COOL**	E5	E6	E7	E8
	○	○	○	○		○	○	○	○

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WARM	WARM 1	WARM 2	WARMER 1	WARMER 2	WARMEST 1	WARMEST 2
	○	○	○	○	○	○
COOL	COOL 1	COOL 2	COOLER 1	COOLER 2	COOLEST 1	COOLEST 2
	○	○	○	○	○	○

TRANSLUCENT POWDER

An ultra-fine talc-free lightweight powder. Offers ample coverage for problem areas or full face. $25

NEUTRAL POWDER 1 ○ POWDER 2 ○ POWDER 3 ○

FOUNDATION

A water based oil-free liquid with sunscreen, offering flawless coverage. Housed in a pump bottle in 12 shades. $35

NEUTRAL	F1	F2	F3	F4	F5	F6	F7	F8	F9	F10	F11	F12
	○	○	○	○	○	○	○	○	○	○	○	○

CONCEALER

For the under-eye and touch-up areas, a non-drying formula for maximum blendability.
Molded into a stick for easy application in 3 shades. $20

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sult if the rail system is not up to the job. The Justice Department should be less concerned with the merger of the Union Pacific and the Southern Pacific railroads in the West and more with the virtual monopoly position of Conrail in the metro–New York market.

Jack P. McDougal
CLIFTON, N.J.

Honest Day's Work

I COMMEND MICHAEL TOMASKY'S JUNE 17 article, "The Budget Beast," for its accurate dissection of the city's fiscal crisis. However, as an employee of the City of New York, I believe he is mistaken in his assumption that "city employees work 35-hour weeks and still pay nothing for medical care." I have sent a photocopy of the paycheck for my last two-week pay period. The circled deduction ($1.71) on the lower-left-hand side goes to my medical plan (GHI), and the circled deduction on the right-hand side ($3.23) goes to my hospitalization (Blue Cross/Blue Shield).

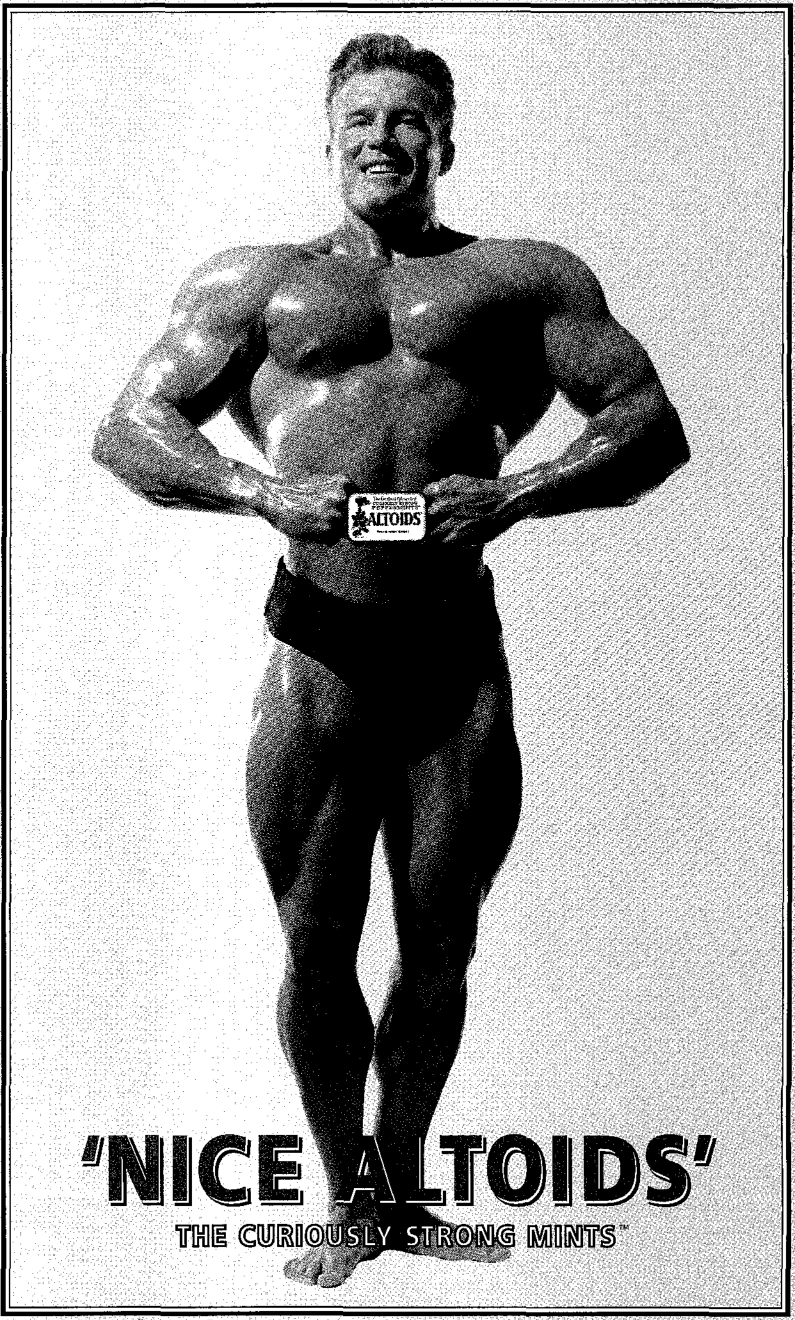
In addition, although I and my fellow employees are supposed to work a 35-hour week, many of us work anywhere from 45-hour to 60-hour weeks on a regular basis, uncompensated for the extra time. We do this not because we want to or have to, but rather because we feel it is our duty to give as much as we possibly can on our jobs, and it is a privilege to do so for our city. Maybe we are old-fashioned, but we feel that if the city is paying us to do a job, we should give 150 percent. It is neither fair nor accurate to blame the city's fiscal crisis on its employees.

Name Withheld
MANHATTAN

Cult Crit

MY SCREENPLAY *PHENOMENON* WAS "ARtistically sculpted" as Scientology propaganda ["Cue: Movies," July 29]? What nonsense. I wrote this film with no knowledge of Scientology and no intention of wrapping the story around the tenets of any particular religion or philosophy, but I do appreciate people's finding their way to its messages, no matter what path they take. You must have had your tongue in your cheek when you charted the "evidence" that my work was Scientology-driven: My main character dies. L. Ron Hubbard died. Wow. What a coincidence!

Gerald DiPego
SANTA MONICA, CALIF.



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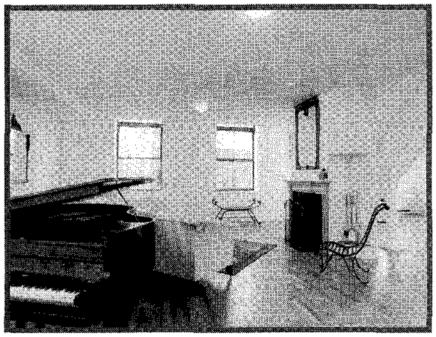

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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

LIZ TILBERIS'S MEDICAL JOURNAL

One of the most inspiring stories of the past two years—*Harper's Bazaar* editor **Liz Tilberis's** heroic battle against ovarian cancer—has just been snapped up by Little, Brown. "I preempted this book," reports Little, Brown editorial director **Fredrica Friedman** proudly. Friedman got wind of the project and called Tilberis's agent, **Kris Dahl** at ICM, with an offer before the proposal was even written. Now Tilberis, who will write about her medical travails while delving into her 25 years in fashion, has a six-figure deal and an enthusiastic publisher. "I didn't really ever intend to do a life-story thing," reports the British-born Tilberis, who notes that Friedman once edited the late Jill Ireland. "I can't hope to match her sales," says Tilberis modestly, "but I'd love it to be a best-seller on the ovarian-cancer list, anyway." The book will hit stores next year.

THEY CAN'T KID A KIDDER

Barbara Walters was understandably miffed when she caught sight of the July 28 *Daily News* profile of **Margot Kidder;** the queen of weepy confessions had been promised an exclusive with the troubled thespian. The *News* piece—which ran without a byline—included such memorable quotes as "I think the truth is that I'd been insane for many years—probably from [age] 16 . . ." and "fame gave me a totally empty love life, which made me turn to drugs and disastrous relationships." Now it turns out the interview may have been a fake: Sources say the most tantalizing portions of the piece were actually mined from the aptly named CyberSleaze, an Internet site that posts celebrity gossip and carried a *very* similar story two weeks before the *News* profile. "I was horrified when I saw the *News* piece. They *never* interviewed my mother," said 20-year-old **Maggie Kirn,** Kidder's daughter, who is thinking about filing suit against the newspaper. But *News* assistant general counsel **Eve Burton** insists that "we got it from a reputable newspaper in London. Not crediting the paper was an editorial oversight." Despite the bad publicity, Kidder's career has taken an upturn since she was found, wandering dazed and toothless, in a stranger's backyard. The former Lois Lane, now 47, is due to make a Broadway comeback this fall in *Stieglitz Loves O'Keeffe,* in which she'll play Georgia O'Keeffe to **Stacy Keach's** Alfred Stieglitz.

Margot Kidder:
Not baring all

JOE MCGINNISS GIVES UP HIS JUICE

Turns out controversial author **Joe McGinniss** won't be dissecting the O. J. Simpson trial after all. Last week, McGinniss sent a surprise four-page letter to his editor, **Betty Prashker** at Crown, explaining that the much-anticipated Simpson book he'd spent the past year and a half researching just wasn't coming together. McGinniss, who wrote the best-seller *Fatal Vision* about the **Jeffrey MacDonald** murders and the much-maligned **Ted Kennedy** biography, was planning to cover this trial from the jurors' point of view. "He said that he had thought long and hard about it," says Prashker, "and he just felt he didn't have the heart and the passion to write the book that we all wanted him to write." McGinniss and Crown are currently negotiating legalities; he's signed to a two-book, seven-figure deal, and most sources expect him to dive into another topic quickly. Meanwhile, Simpson chronicler **Dominick Dunne** has been working all summer on *his* upcoming book—*Another City, Not My Own,* a novel that uses The Trial as a backdrop.

McGinniss:
Trial's Over

GWATHMEY'S SCREENING PROCESS

Having completed **Steven Spielberg's** Amagansett estate last year, architects **Charles Gwathmey** and **Bob Siegel** seemed a natural choice to undertake the $6.5 million renovation of the plush 57th Street Directors Guild of America screening room. However, after completing preliminary work on the project, the pair is finding itself caught up in a typically nasty Hollywood imbroglio. Apparently, the Guild's East Coast members, who were lobbying intensely for the New York–based Gwathmey, Siegel, are fuming because they received a project-approval ballot from the Los Angeles office listing L.A.-based movie-theater designer **Jeff Cooper** as the architect. Sources say New York Directors Guild members are vowing to stonewall Cooper's appointment when it comes up for a vote this week.

Liz Tiberis:
Surviving at the top

CROSSED COBLES AT THE NEW YORK *TIMES*

No one, it seems, can keep those congressmen straight these days. Earlier this month, the New York *Times* called the office of low-key

Photographs: top right, Nancy Ellison/Sygma; center left, Katchaturian/Gamma-Liaison; center right, Patrick McMullan.

The Alien:
***Penthouse* spread**

GUCCIONE'S ILLEGAL ALIEN?

“The biggest risk we face is ignorance,” brays **Bob Guccione**—with unintended irony—in the current *Penthouse’s* “The Alien: The World’s First Authentic Photograph.” Guccione’s self-congratulatory quotes applaud the beleaguered magazine for fearlessly publishing the relentlessly promoted (and conveniently nude) photos despite a government cover-up. Guccione claims he got the pictures from the daughter of a German scientist who investigated the notorious UFO crash in Roswell, New Mexico, in the late forties. But **Paul Davids,** executive producer of Showtime’s 1994 *Roswell,* says the pictures are of a movie prop that he donated to the Roswell International UFO Museum and Research Center. Pointing to the perfect match of the alien’s head wound in both pictures, Davids says, “There is not one chance in a billion trillion that it’s anything other than that prop.” Moreover, Davids says he set the record straight when the pictures surfaced earlier in Britain and Australia. But an unrepentant Guccione insists that the Showtime prop could have been modeled on the *Penthouse* alien. “It could well have been the basis for their dummy,” he says.

congressman **Howard Coble** to arrange a photo shoot for an upcoming article. His surprised staff quickly provided Coble’s schedule for the day, and the paper planned to snap the right-wing North Carolina Republican at a Judiciary Committee meeting. But the cautious Coble, who doesn’t make it into the *Times* too often, realized that another congressman was in the news that day: Representative **Jim Kolbe,** a Republican from Arizona, had just announced that he was gay. So Coble’s chief of staff called the *Times* back to ask whether they wanted Kolbe from Arizona or Coble from North Carolina. “There was this long pause,” recalls **Ed McDonald.** Needless to say, the *Times* decided to skip the Judiciary meeting but ran a story on Kolbe the next day. The Seattle *Times,* however, wasn’t so lucky: A cartoon in the paper read, “Did you hear U.S. Senator **Jon Kyl** from Arizona has announced he’s gay?” The next day, the *Times* sheepishly printed a correction.

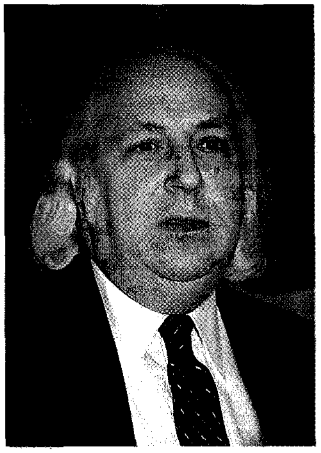
D'AMATO'S FAMILY VALUES; ROLLERCOPS

BLADE RUNNERS: New York cops who patrol Central Park are through horsing around. According to one City Hill insider, park police will soon be zipping around the grassy sanctuary on Rollerblades instead of on horseback. “I think it’s a terrific idea. *Totally* logical. It’s a quick way to get around,” enthuses Parks Commissioner **Henry Stern.** “It’s very hip. It’s not retro, it’s futuro.” Central Park precinct captain **John Healy** had no comment.

LIKE FATHER, LIKE DAUGHTER: Rumors swirled recently when studly senator **Al D’Amato**—who has been squiring a succession of ladies since being handed his walking papers by “true love” **Claudia Cohen** last February—showed up at Basilico with a thirtysomething blonde and closed down the restaurant’s bar well after midnight. Though nosy patrons took turns guessing her identity, it turns out that the comely “mystery date” was none other than D’Amato’s daughter **Lorraine.**

LET MIKY EAT IT: Is New York ready for yet another trendy Asian-fusion restaurant? Hot on the heels of Indochine and E&O comes Mirezi, opening this fall in the prime lower–Fifth Avenue space that formerly housed the super-hot Markham, which closed after a nasty ownership squabble last year. Given its pedigree, Mirezi looks like it’s going to be a big winner with the pressed-jeans-and-cellular-phone crowd. Its owner, **Miky Lee**—the low-key Korean-born heiress to the Samsung Electronics fortune—is also a major investor in DreamWorks SKG, the company started by **Steven Spielberg, Jeffrey Katzenberg,** and **David Geffen.** Given that she orchestrated her family’s $300 million investment in their company, the least those guys can do is show up for some kimchi at her mid-September opening—as, according to a spokesman, they are all planning to do.

Additional reporting by Matt Pincus and Mark Jacobs.

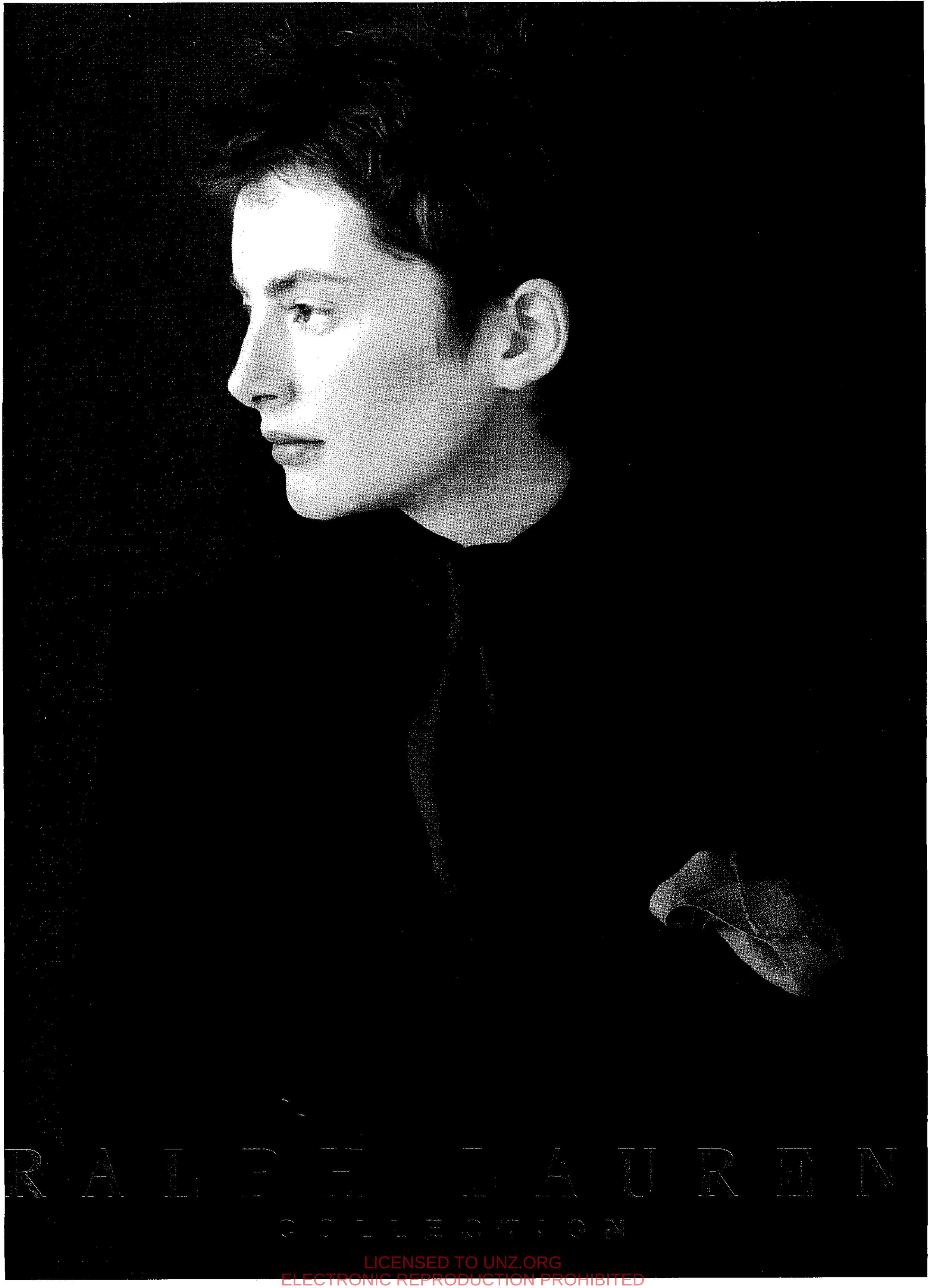


Steven Greenberg:
Fit to be tied

FAME PUBLISHER LOSES A FORTUNE

The staid, 22-story residential building at 920 Park Avenue has a reputation as one of the East Side’s toniest adresses, but according to man-about-town financier **Steven Greenberg,** it’s more like the Wild West. Greenberg, publisher of the now-defunct *Fame* magazine, filed a $150 million negligence suit against his landlord, **Florence Gelfand,** and previous management, after he was tied up, beaten at gunpoint, and robbed of more than $300,000 worth of jewel-encrusted Cartier boxes in his penthouse apartment by two assailants dressed as policemen. The *faux* officers were escorted right to his door by the building’s doorman. Greenberg, who describes 920—perhaps a tad hyperbolically—as “the most dangerous building to live in in New York,” claims the management not only ignored tenants’ pleas for tightened security but was seemingly unaware of rather lengthy rap sheets on two of its employees: a handyman who was arrested and charged with grand larceny and a night doorman arrested for possession of an illegal firearm. When asked about Greenberg’s suit, Gelfand—who denies any knowledge of the burglaries—squealed, “There’s nothing to talk about,” and slammed down the phone.

Photograph: center left, Rose Hartman/Globe Photos.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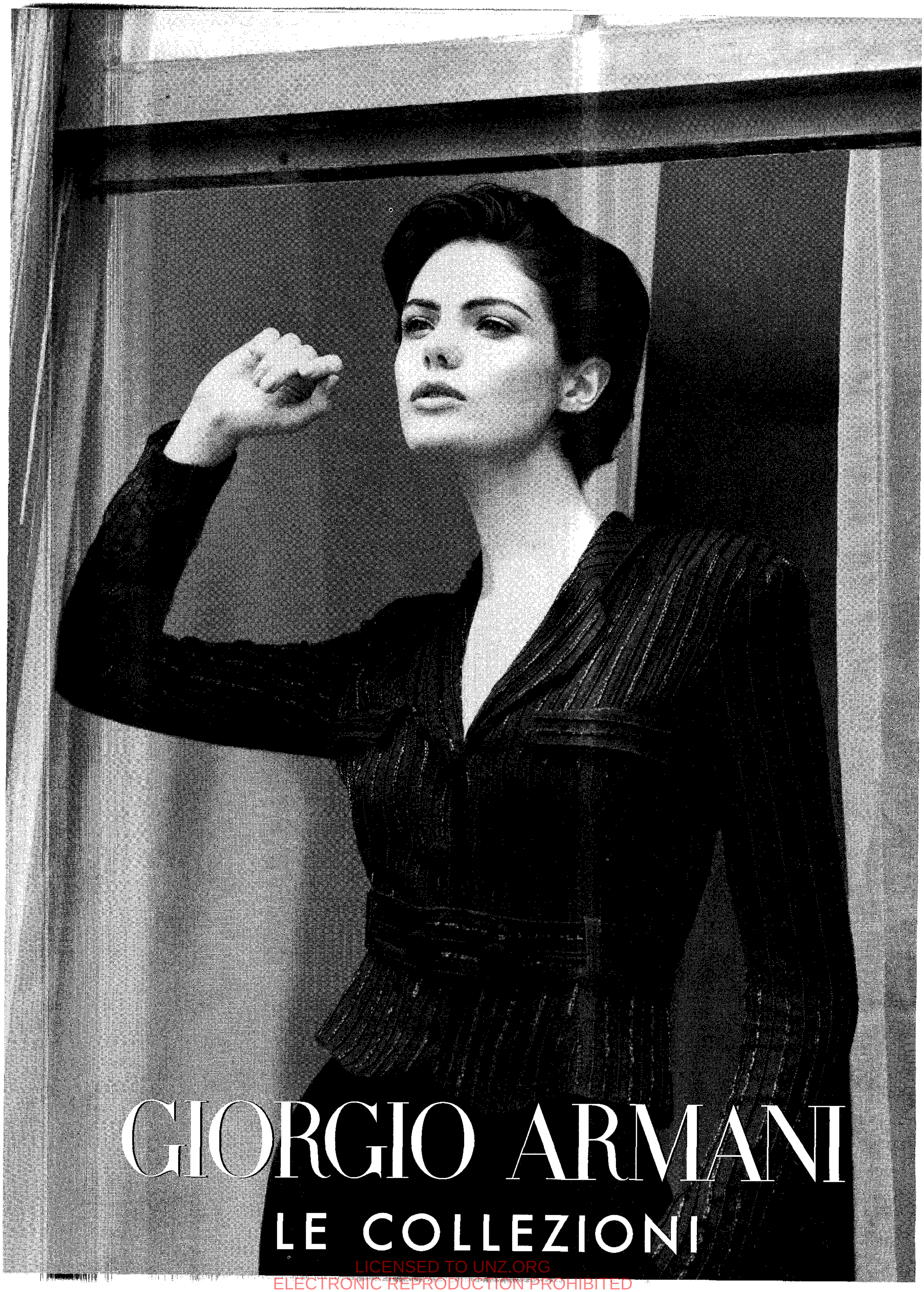

GIORGIO ARMANI
LE COLLEZIONI

GOTHAM

A city of geometric heights—*Roland Barthes*

THE FRONT PAGE

Oh, Baby, Baby, Baby

Babies are bigger than ever.

Is it just us, or are there babies everywhere? We're not just talking about those cute babies in the park, or all the cute babies who keep showing up at parties that no longer last past ten, or the so-cute babies who keep getting pointed out to us on the street, but babies, babies, babies—on the news, crawling the highest corridors of power, galvanizing political debate, and yet still managing to retain that cuteness for which they are so justly renowned.

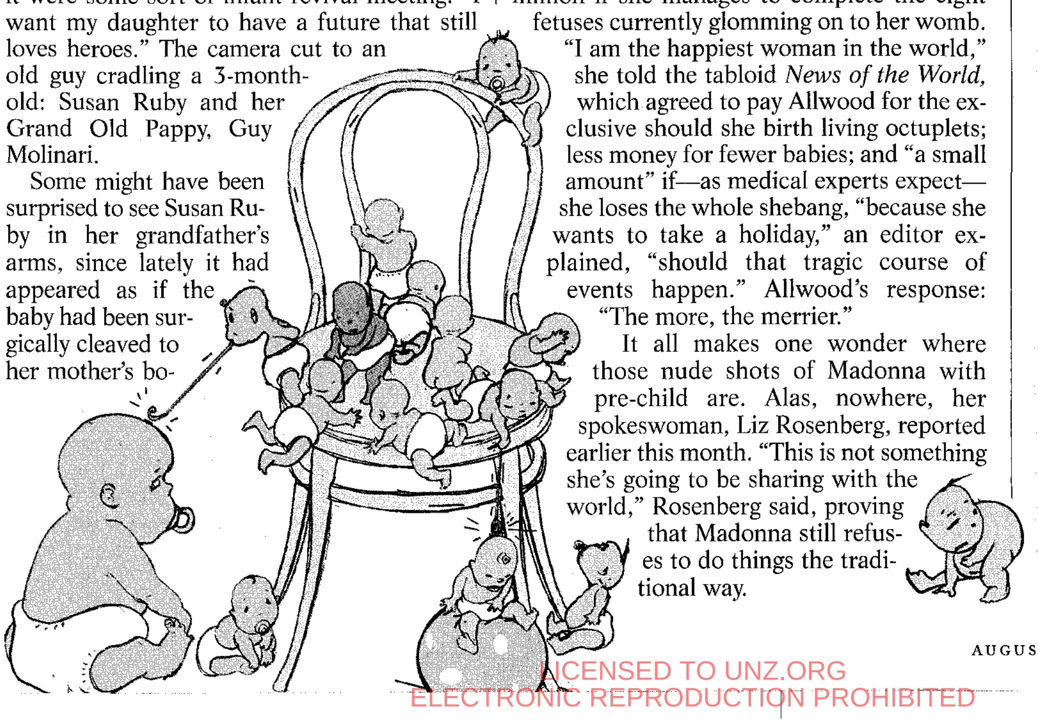
We were watching the traditionally baby-free C-SPAN last Tuesday night, checking out the Republican National Convention and expecting to see mostly old white men; they were there, and by the Town Car load, but a disconcerting number of the old guys were clutching infants and waving them around in the air like big foam WE'RE NUMBER ONE fingers. The cause of this baby display, we discovered, was keynote speaker Susan Molinari, in the midst of a reverie. "At the end of the day," she was saying, "while I'm rocking Susan Ruby to sleep, I look down and wonder what her life will be like." The old guys were swaying their babies back and forth, as if it were some sort of infant revival meeting. "I want my daughter to have a future that still loves heroes." The camera cut to an old guy cradling a 3-month-old: Susan Ruby and her Grand Old Pappy, Guy Molinari.

Some might have been surprised to see Susan Ruby in her grandfather's arms, since lately it had appeared as if the baby had been surgically cleaved to her mother's bosom. Mother Molinari, however, denied her child was a photo-op-prop tot: "I say wait till you're 38 to have your first kid, go through twelve hours of labor and then a Caesarean, and *you* want to show the child off."

Later, on the news that night, Laurie and Chris Strenkert of Orange County were showing off their Zack, who at 18 months and 68 pounds is pushing the cuteness envelope. The Strenkerts, who have received calls from German reporters and movie agents, denied they were seeking publicity, only medical treatment. "We don't want to exploit Zack," his mom said, feeding the baby a bologna sandwich for the cameras.

Less troubled with charges of baby exploitation is Mandy Allwood, the 31-year-old British woman who stands to make a reported $1.5 million if she manages to complete the eight fetuses currently glomming on to her womb. "I am the happiest woman in the world," she told the tabloid *News of the World,* which agreed to pay Allwood for the exclusive should she birth living octuplets; less money for fewer babies; and "a small amount" if—as medical experts expect—she loses the whole shebang, "because she wants to take a holiday," an editor explained, "should that tragic course of events happen." Allwood's response: "The more, the merrier."

It all makes one wonder where those nude shots of Madonna with pre-child are. Alas, nowhere, her spokeswoman, Liz Rosenberg, reported earlier this month. "This is not something she's going to be sharing with the world," Rosenberg said, proving that Madonna still refuses to do things the traditional way.



NO WORD YET FROM AX LOBBY Trust means not having to "worry that the guy behind you is an ax murderer, a stalker, or a disgruntled postal employee," the Reverend Lynn Wright preached to the First Family last week. "He's uninformed," protests Sandra Harding, of the U.S. Postal Service. "There have been a lot of OSHA studies that working at the Postal Service is one of the safest industries and one of the least industries where you have to worry about that. For example," she adds, "taxi drivers have a much higher rate."

SEEDED, NOT STIRRED "We're using eight parts sand, one part soil, and one part composted brewer's waste. That's the leftover material from brewing beer. . . . Sometimes they mix sewer sludge in with this waste, but we wanted to stay away from sewer sludge because it has a very high heavy-metal content."—Chris Nolan, chief of capital projects for the Central Park Conservancy, on the "secret recipe" for the Great Lawn's new topsoil

I :) NY When City Councilman Kenneth Fisher saw I HATE NEW YORK buttons at Boston's Macworld Expo, he fired off a letter to the culprit: Iomega, a company whose stock's plummet was hastened by criticism from Wall Street analysts. "Sometimes you've just got to put your foot down," Fisher told *New York,* "and say, 'Hey, we're people, too.' " Iomega quickly tried to make amends. "They called and said they wanted to donate ten zip drives to a school in my district," Fisher says. "I think that's fine."

Media

NEW YORK'S FINEST MORNING AFTERNOON PAPER

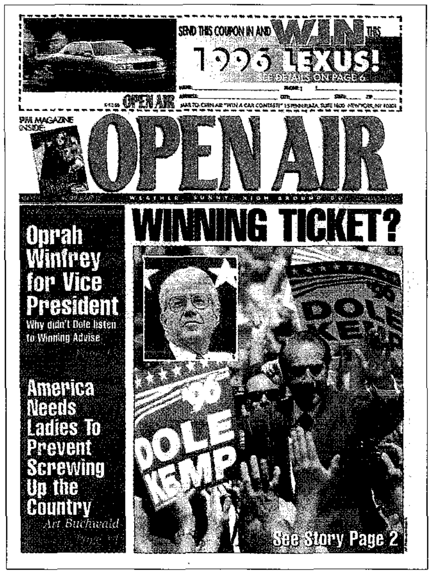
"HAVE YOU SEEN TODAY'S PAPER? NO? What, you couldn't find it?"

Abe Hirschfeld pulls from his desk drawer the first edition of his reincarnated daily newspaper and hands it over personally, which is the only guaranteed way to get a copy these days. It's last Monday, the first day that *Open Air PM*—the parking-garage tycoon's much-touted new afternoon paper—was published as a morning paper.

Two months into publication, Hirschfeld has abandoned his creative idea of using an Israeli moving company to drive his paper to Manhattan newsstands during the afternoon rush hour. Now City & Suburban Delivery Systems, the New York Times Company subsidiary that delivers the city's three other daily papers to stores and newsstands, has taken over the job, bringing *Open Air,* sans *PM,* to what Hirschfeld describes as his "loving public" every morning.

"This is a good change," he says, pointing with pride to his new A.M. newspaper's front-page headline, OPRAH WINFREY FOR VICE PRESIDENT.

To the general public, it might appear that nothing has changed. The occasional ads on bus stands and phone booths—Hirschfeld boasts he spent a million on advertising—still herald the old *Open Air PM.* But among newsstand operators in busy Times Square, the change was instantaneous: Before, they'd never heard of *Open Air PM.* Now they've never heard of *Open Air.*



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SEE DETAILS ON PAGE 6

OPEN AIR

PM MAGAZINE INSIDE

OPEN AIR

WINNING TICKET?

Oprah Winfrey for Vice President

Why didn't Dole listen to Winning Advise

America Needs Ladies To Prevent Screwing Up the Country

Art Buchwald

See Story Page 2

***Open Air,* the morning edition.**

"No. No *Air.* No," an Asian vendor at 43rd Street said on the paper's re-debut. "I do not know it," a vendor said in the Times Square subway station. "There is a paper called *Open Air*?" At 46th Street and Broadway, the Hirschfeld publication peeking out between stacks of *Screw* and *Singles* turned out to be an *Open Air PM* six days out of date. "We only sell one or two," said Uvesh Khan, 21. One or two a day? "No, one or two a week." Despite these discouraging street reports, *Open Air* general manager Avi Alcalay contends the paper will sell 80,000 a day by Labor Day. However, his boss, Hirschfeld, who is nothing if not frank, acknowledges that the paid circulation is under 2,000 citywide.

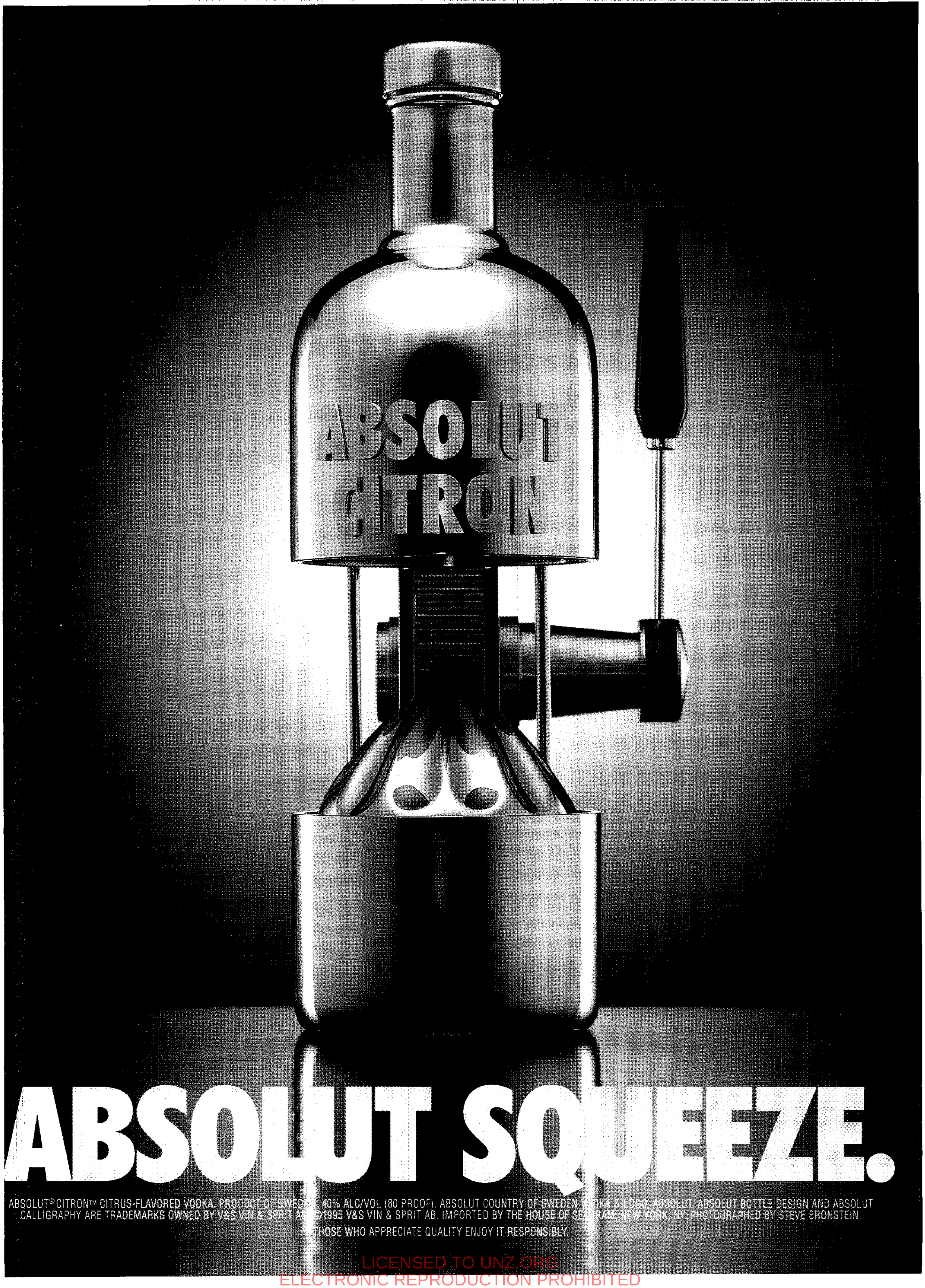
To make matters worse, Galil Moving & Storage and Media Masters Distributors—who had split the distribution of *Open Air PM* between them before C&S was hired last week—are planning to sue Hirschfeld for breach of contract. A lawyer for Media Masters says its contract with Hirschfeld was supposed to run until December 31, but sounds not that outraged. "It's not selling that well," he says, "so it's not a monumental loss." Galil partner Avi Shriki says Hirschfeld was often five hours late getting *Open Air PM* to Galil's furniture trucks, which were initially hired to take 50,000 papers to newsstands throughout Manhattan. Shriki said he typically returned 45,000 to the printing plant when they couldn't be delivered to newsstands that were either closed for the day or uninterested. "Finally, he dropped down to only 10,000," Shriki says, "and he couldn't sell *that* many."

Hirschfeld, who's spent an estimated $5 million to publish *Open Air* so far, remains ever-optimistic. This, despite no advertising—"We want to establish the circulation and see the sales," Hirschfeld says—and only scattered sales of obituaries, the paid "Chronicles of Life" that were to be the paper's cash cow. Of three "Chronicles of Life" items running in *Open Air*'s first morning paper, one was taken from the Associated Press, and another was a memorial to the death, ten years ago, of Hirschfeld's mother-in-law. "You know quite well what I am best in—writing checks," says the millionaire developer of "open air" garages and the Vertical Club health clubs. "As long as there are parking garages and health clubs, it is easy for me to pay for the paper. So help me God, I don't care how much I am spending."

Last week, Hirschfeld fired his second editor, Eric Gerard, whose duties he says are being assumed by "Kim something—I can't remember her name." Gerard was the last to find out about his dismissal—he was told when he returned from vacation last Monday, after the staff had been told as well as *New York*'s reporter—but wasn't surprised. He and Hirschfeld had had "editorial differences." In one instance, he balked, he says, when Hirschfeld wanted to run a front-page diatribe against Cindy Adams of the New York *Post,* in response to a "Page Six" item on *Open Air*'s shaky beginnings. "He wanted to call her 'Shitty Adams' and say she'll put anything in the paper for you if you buy her caviar," says Gerard, who succeeded in toning down Hirschfeld's rebuttal. The fired editor also says he ticked Hirschfeld off by refusing to run a story on the Flight 800 crash that cited "unnamed sources claiming an FBI cover-up and said everything from space aliens to particle beams from

SHOT

Coney Island, Saturday, August 10, 8 P.M., *photographed by Michael Ackerman.*



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THOSE WHO APPRECIATE QUALITY ENJOY IT RESPONSIBLY.

Brookhaven National Laboratory were responsible for shooting down the plane."

Those left at the paper are "beyond demoralized," according to one. "Just this past week, long distance's been canceled, the messengers have been canceled, and the editor's been canceled," one employee sighs. "We've been operating on a skeleton staff forever," says another. "It's, like, die already." LAURA ITALIANO

Laura Italiano worked for Open Air PM *in the spring but left to take another job.*

Medicine

JACK DREYFUS'S LONG AND NOT UNHAPPY SECOND LIFE

IRONICALLY ENOUGH, JACK DREYFUS SEEMS a bit down this morning. His back to the Central Park greenery outside his office windows, the rail-thin, golf-links-preppy Wall Street legend slumps far down in his pale-blue armchair, as if bearing a heavy weight. "I'm worn out," he admits, toying with the rim of his Greek-diner paper cup.

Granted, the founder of the Dreyfus Fund, one of Wall Street's oldest and richest mutual funds, is nearly 83—an age at which feeling worn out is better than a lot of the alternatives. But given that for the past three decades, the genial multimillionaire has cast himself as poster boy for a "remarkable" but overlooked cure for depression—most recently in a $2 million series of full-page ads in the New York *Times* and other major papers—his less-than-chipper mood seems a bit, well, awkward.

But Dreyfus, who says his depression was cured by a common anticonvulsant called phenytoin, or Dilantin—and has spent 30 years and $80 million trying to spread the word to the international medical community—is no mere check-writing dabbler. Indeed, a glance at *The Lion of Wall Street: The Two Lives of Jack Dreyfus,* the part-autobiography, part–medical textbook behind this recent advertising blitz, shows just how passionate Dreyfus is. The book opens with a "letter" from the Reporting Angel to Dreyfus's late mother, explaining that her son's pharmacological crusade is part of a heavenly design. "Much needless suffering exists," the angel writes. "Your son must continue his efforts."

Dreyfus became convinced that God had a hand in things when he began to contemplate the unlikely success of his life. A self-described "nice boy, but lazy" with "no ambition at all," the Alabama-born son of a candy merchant used his unusual aptitude for probabilities not only to win big at the horse races and in the stock market—he also dreamed up a system that made him unbeatable at gin rummy. Before he retired a near-billionaire in 1967, *Life* magazine reverently dubbed him "the most singular and effective personality to appear in Wall Street since the days of Joseph Kennedy and Bernard Baruch."

But underneath, things were not so smooth. On a vacation to Miami Beach in 1958, Dreyfus, then 45, woke up one morning at six. "The birds were singing and the sun was shining," he recalls, "but I couldn't have been more scared if a tiger was clawing at the door. That's when the chemicals of fear were released in me, though I didn't know that at the time."

It was the beginning of a serious depression that was to linger five long years, during which he consulted a neuropsychiatrist six times a week. Finally, after trying several kinds of sleeping pills, Dreyfus asked his doctor if his feelings of fear and anxiety might have something to do with an excess of electricity in his body—an intuition he'd gotten after watching an epileptic have an attack, and thinking it looked like electric shock. His doctor, who told him epileptics do have a problem with nervous impulses, agreed to let him try Dilantin. "The next day or two, I found that I didn't have time to go see the doctor," Dreyfus says. "And then I realized I didn't need him." Since then, he has taken a 250-milligram dose every day with no apparent side effects (except, the lifelong athlete likes to point out, "winning the U.S. Open seniors lawn-tennis-doubles championship at age 61").

Dreyfus was unable to keep his miraculous cure to himself. When he noticed that his housekeeper or his tennis partner seemed irritable or down in the dumps, he suggested they try the drug—and watched in amazement as each one professed to feel calmer, more able to concentrate. (He even converted the late discount-retail

ENTERTAINMENT

I Want My AARP

This week, a new 30-by-45-foot billboard will be hoisted in Times Square to promote the MTV Video Music Awards; it bears an image of an older woman in a funny-looking costume. As Pete Danielsen, the vice-president of marketing communications at MTV, explains it, "We were with the producer who was doing all the packaging, and he had this book . . . and we all fell in love with this picture because it was like, oh, my God, look how great this is, she's presenting the awards in this very funky way." MTV lawyers got on the phone to a group called Unarius, in California, who explained that the woman, their beloved founder, Ruth E. Norman, had passed away but that the network was welcome to use her image if they made a small donation. MTV quickly wrapped up the deal and prepared a full-scale promotional campaign that includes casting a Ruth Norman stand-in who looks, Danielsen says, "like Betty White." When asked what exactly Unarius is, Danielsen admits, "To be honest, I haven't really asked. I don't really know. From what I understand, it's an academy of science. And they obviously take themselves very seriously, and we're not in any way, shape, or form making fun of them." When told that the Unarians believe a spaceship will land in the year 2001 carrying 1,000 scientists from the planet Myton, Danielsen says, "That's *so* great! As a marketing person, we just fell in love with what she represents. Plus, you don't see many older-type people showcasing MTV, so, on a whole other level, that speaks in a really funny way. She just really represents a lot of fun—but that's a really funny story on top of it." RUTH G. DAVIS

Ruth E. Norman, founder and leader of Unarius.

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magnate Milton Petrie, a bridge pal.) When neither the FDA nor Parke-Davis, which had lost the patent on Dilantin, showed much interest in the growing body of evidence, Dreyfus resolved to retire and devote himself to the cause.

The Wall Streeter's "second" life, however, has been much less marked by easy success. Over the years, the Dreyfus Charitable Foundation has compiled research they claim shows Dilantin's usefulness for more than 50 symptoms, from heart arrhythmia to alcoholism. It has funded studies in the United States, China, Russia, Ghana, and India, and sent tens of thousands of free copies of *The Lion of Wall Street* to doctors and libraries across the nation. But Dreyfus soon found that while the medical community is all too happy to accept wealthy patrons' checks, it does not meekly brook amateur incursions on its turf.

Mount Sinai neurologist Dr. A. James Rowan says Dilantin probably does help pain and migraines, but he suspects Dreyfus's depression cure can be attributed to the well-known placebo effect. "If he feels Dilantin helped him, it certainly did. The reason it did so is another thing altogether," he says archly. (Rowan does see some promise for a newer anticonvulsant, Depakote, in treating manic-depression.) Columbia-Presbyterian's director of child psychiatry, David Shaffer, a nationally recognized expert on depression and suicide (and Anna Wintour's husband), says two of the four major studies in the past ten years showed Dilantin actually induced depression in epileptic patients. His assessment: "It's garbage, you know."

Citing the recent splashy ad campaign as evidence, one leading New York psychiatrist ventures to diagnose Dreyfus with manic-depression. "When you're manic, you waste your money, and you're grandiose, and you think you know the truth—it's classic behavior," he says, clucking regretfully.

Back in his foundation headquarters, Dreyfus insists he doesn't blame the doctors for their skepticism. "I'm obviously not a doctor, and I've apologized for many years and I still do, because I wouldn't know an esophagus if I stepped on it," he says. He does, however, fault the U.S. pharmacological system. "Doctors in this country are used to getting drugs through manufacturers' salesmen," he says, and for Parke-Davis, Dilantin's manufacturer, "there's no profit in this."

Dilantin, Dreyfus insists, is no overhyped wonder drug. Still, he can't seem to restrain his enthusiasm. "I'm not suggesting it cures cancer, although it has a beneficial effect against cancer—it slows the growth of cancer," he says. "But I don't want to talk about that, because they'll say 'he's a nut.' " He has even given his bulldog and Chihuahua a dose or two to help them breathe easier and sleep better. "Dilantin," he says, "is wonderful for dogs." SUSAN ENFIELD

FOOD

A Removable Feast

When my husband, Doug McGrath, announced that we would be leaving Manhattan to live in the English countryside while he directed the movie version of Jane Austen's *Emma*, I could barely muster a smile. After all, I spent a semester studying in London in 1978, and what stands out most in my mind—more than any Shakespeare lesson, museum, even the January sale at Harrods—is the food I ate.

I launched an all-out campaign to shoot the film in Central Park.

"Don't be silly," a friend assured me. "This is the nineties. The food over there is much better."

Ten months later (and as many pounds lighter), we are back in New York and can report that the food over there, while interesting (see a list of actual British foodstuffs below), is not necessarily palatable. Every meal reminded me of something Margaret Halsey said about English footwear: "Englishwomen's shoes look as if they had been made by someone who had often heard shoes described, but had never seen any." **JANE READ MARTIN**

- Cheesy feet ("cheesy foot shapes made from chicken meat and coated with crispy bread crumbs")
- Turkey jetters ("turkey pieces shaped like airplanes")
- Cooked-dinosaur turkey roll ("formed with mechanically separated turkey meat")
- One-Stop jerk sauce
- Canned steak
- Faggots ("in a rich west country sauce")
- Pickled walnuts
- Hot dogs ("canned in their own brine")
- Cinnamon tortillas
- Italian pizza-flavored pâté
- Tuna chili
- Celebrity pork shoulder ("reformed with added gelatin and water")
- Prawn shells
- Nut cutlets
- Chicken olives
- Homemade cucumbers
- Natural Quark (this turned out to be a cheese)
- Quorn pieces (even after studying the package for ten minutes, I couldn't determine what Quorn was)
- Sild (some kind of fish in a tin)
- Mexican chili-flavored pâté
- Cock-a-leekie soup
- Winkles (I don't know what they are, but they're to be eaten with a pin)
- Cockles (winkles' bigger cousins)
- Fruity malt loaf
- Jellied eels in a cauliflower cream sauce

OH, NO, DADDY! NOT WINKLES AND COCK-A-LEEKIE SOUP AGAIN?! I SO WANTED CHEESY FEET AND SPOTTED DICK FOR DIN-DIN TONIGHT...

- Tuna twists ("low cal!")
- All-day breakfast in a can ("beans, sausage, pork & chopped egg nuggets, bacon & mushrooms in a rich tomato sauce." In a *can*.)
- American beef-flavored pâté
- Pig's liver ("sliced!")
- Bread sauce
- Ye Olde Oak lunch tongue ("hand packed!")
- Teenage loin of lamb
- Heinz baked beans pizza
- Spotted dick (reputed to be a dessert)

City

THE BIGGER YELLOW TAXI

THE CAB STOPS AT 83RD AND LEXINGTON. Two women bearing large portfolios climb in.

"Oh, cool," coos Valerie Kerman, who's on her way to do a commercial voice-over. "My grandfather had a Checker cab."

Jimmy Beatrice is 70 years old, has been driving cabs for 50 years, drove a Checker himself back in the forties, but *this*, he tells the young lady, *is no Checker cab*. "Those Checkers were roomy enough for people to wiggle their toes, but that was the only good thing about

Illustration by Mark Zingarelli.

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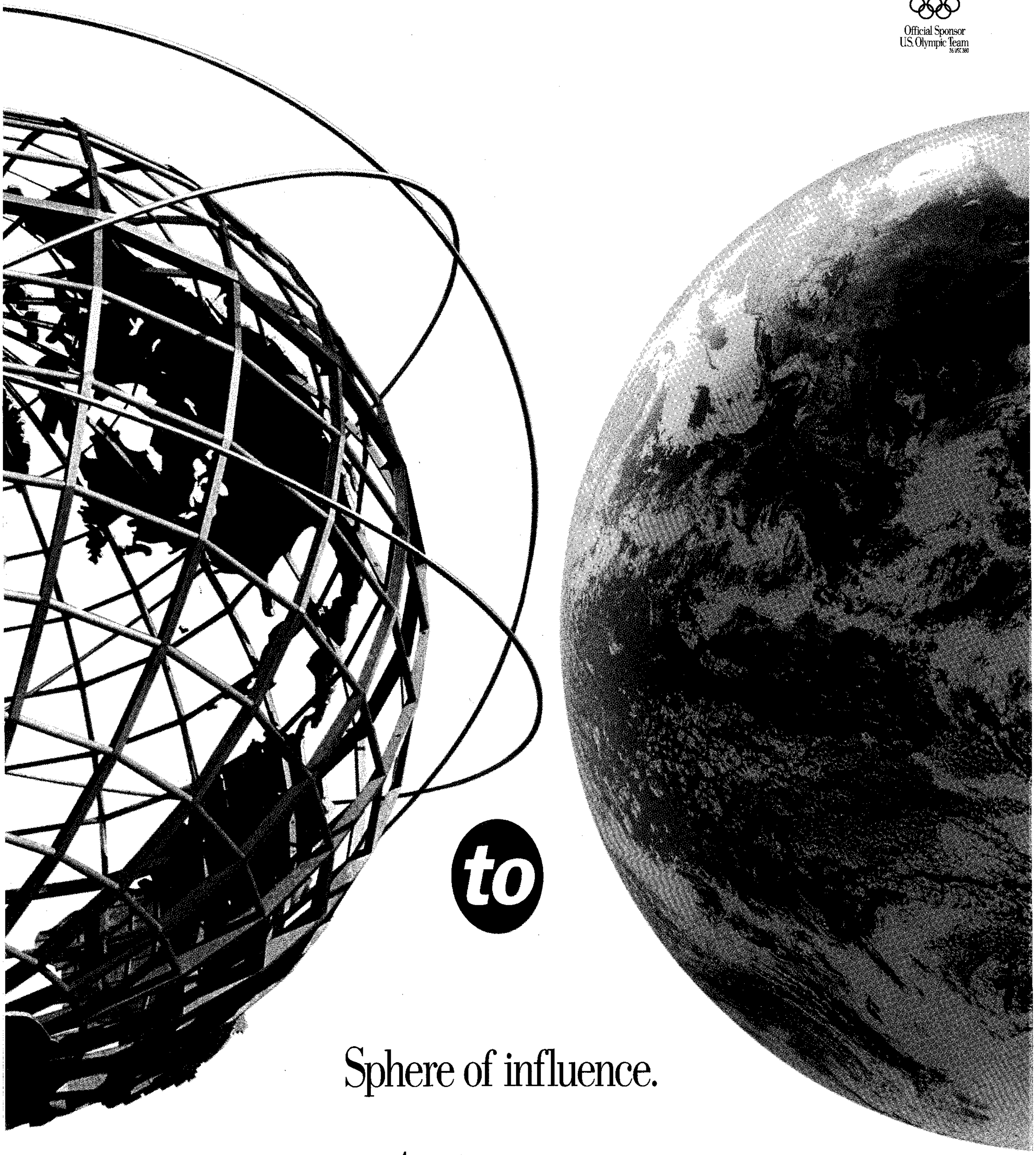

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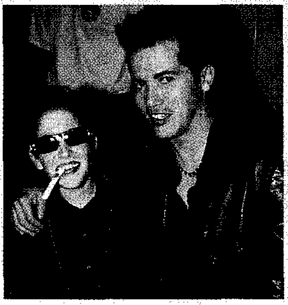
THE SCENE

Big Fans

At the Official All Star Cafe for the premiere of Columbia TriStar's 'The Fan.'

By Ariel Kaminer
Photographed by Patrick McMullan

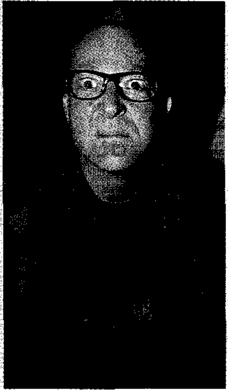


'WE'VE HAD A LOT OF PEOPLE CLAIMING to be Wesley Snipes's cousin," a security guard said, laughing. "I mean, some of them are. But—" Two-bit ploys like that might be enough to get you a discount on a matinee ticket, but they weren't getting anyone anywhere tonight. Movie premieres are never democratic affairs, of course, but the premiere of a movie about a dangerously obsessed fan (of an overpaid ballplayer) seemed an appropriate occasion to pull the velvet rope even tighter. And the rope was only the first of the evening's hurdles.

Inside, the main room was filled with merely somewhat important people: guests like Omar, who in his youth had fancied Mary Lou Retton, and Carol, who'd once even tried to call Phil Everly. They had been fans themselves, they were embarrassed to admit. It seemed so uncool.

Up in the VIP room, past the numerous security guards positioned to shelter the stars from their admirers, Sharon Stone's arrival nevertheless caused something as close to a stampede as a tightly packed crowd can allow. John Leguizamo fondly recalled the days when, as an obsessed fan, he'd stalked Rod Steiger around the city ("He took very short steps, and he went to the bathroom a lot"), but tonight Leguizamo was being toasted as a star. Cassandra, a 7-year-old obsessed with supermodels, hadn't quite made that tender transition from fan to fame, though she was getting perilously close. "Do you know what?" she asked, passing her head shots around the room. "Bridget Hall is losing it."

Out in Times Square, beneath the zipper's announcement of a $48 million athletic contract, a couple of hundred people shivered in the rainy darkness, leaning against the police barricades in hopes of seeing some of the famous few—most of whom had long since slipped away, undetected. "Move along, folks. It's just a celebrity event," a guard said counterproductively.



Top, Sharon Stone at the premiere of Columbia TriStar's *The Fan.* Above, *The Fan's* Andrew Ferchland and John Leguizamo. Clockwise from far left, Eddie Murphy and wife Nicole Mitchell at the Equitable Center for the premiere of HBO's *Gotti;* B-52 Fred Schneider at the Ribbon Benefit for Love Heals, at the Diamond Ranch in Bridgehampton; Scott Woodward and model Navia at her party for Shreehouse Fun'd, a charity that promotes children's spiritual development; Ed Klein, author of *All Too Human: The Love Story of Jack and Jackie Kennedy,* with Calvin Klein, host of the book party; Martha Stewart with artist Donald Sultan for the opening of his show at East Hampton's Fotouhi Cramer Gallery.

'em," the Brooklyn native says. "They ate up the gas, they took up all the room in the front from the driver, and they fell apart when you looked at 'em."

"Well," Kerman says, unmoved, "I still miss them."

This cab is much better, Beatrice tells her: Honda Odyssey LX Minivan; 39.3 inches headroom, 40.2 inches legroom; four-wheel double-wishbone suspension; twenty mpg—*in the city*. This particular vehicle, which cost Beatrice $23,000, is one of twenty that have hit New York City streets since being approved by the Taxi & Limousine Commission this past May. "It's so great I went out and got another one," says Beatrice.

The other woman in the cab is more appreciative. "Usually, your tush is low and sore," Jonni Masella, also heading to a voice-over, says. "This seat—oh, check out the rug! They've lined the whole wall over here—this seat just sorta makes you feel like you're getting something for your money." She smiles and shivers. The air-conditioning is on full-blast. "Feels like the winter of '88," she says.

Somewhere around 52nd and Fifth, they pay Beatrice the $5 fare and throw in a $1 tip. "See?" he says, waving the dollar bill as the door shuts. "I'm telling you. My accountant *loves* this car." Beatrice is convinced that passengers are so pleased with the new cab ("What the . . . ? My *own climate controls*?" says the next guy to climb in) that they're tipping more generously. "They tip more, because they get more," Beatrice says. "More room, more air, more respect."

At 47th and Seventh, a woman gets in with three small boys. "The Eugene O'Neill Theater, please," she says. "I think it's at—what kind of a car is this?" Her son Todd and his friend Hillel, both 12, are leaning through the partition to investigate the electronic map device that's installed next to Beatrice in the front seat. "What's this light do?" asks Todd. "Ah," Beatrice says proudly. "Look, when you get to 46th Street, it turns, the light thing turns, and tells you which way to go, see?"

"Don't you know which way to go?" asks Todd.

"Smart kid," Beatrice says.

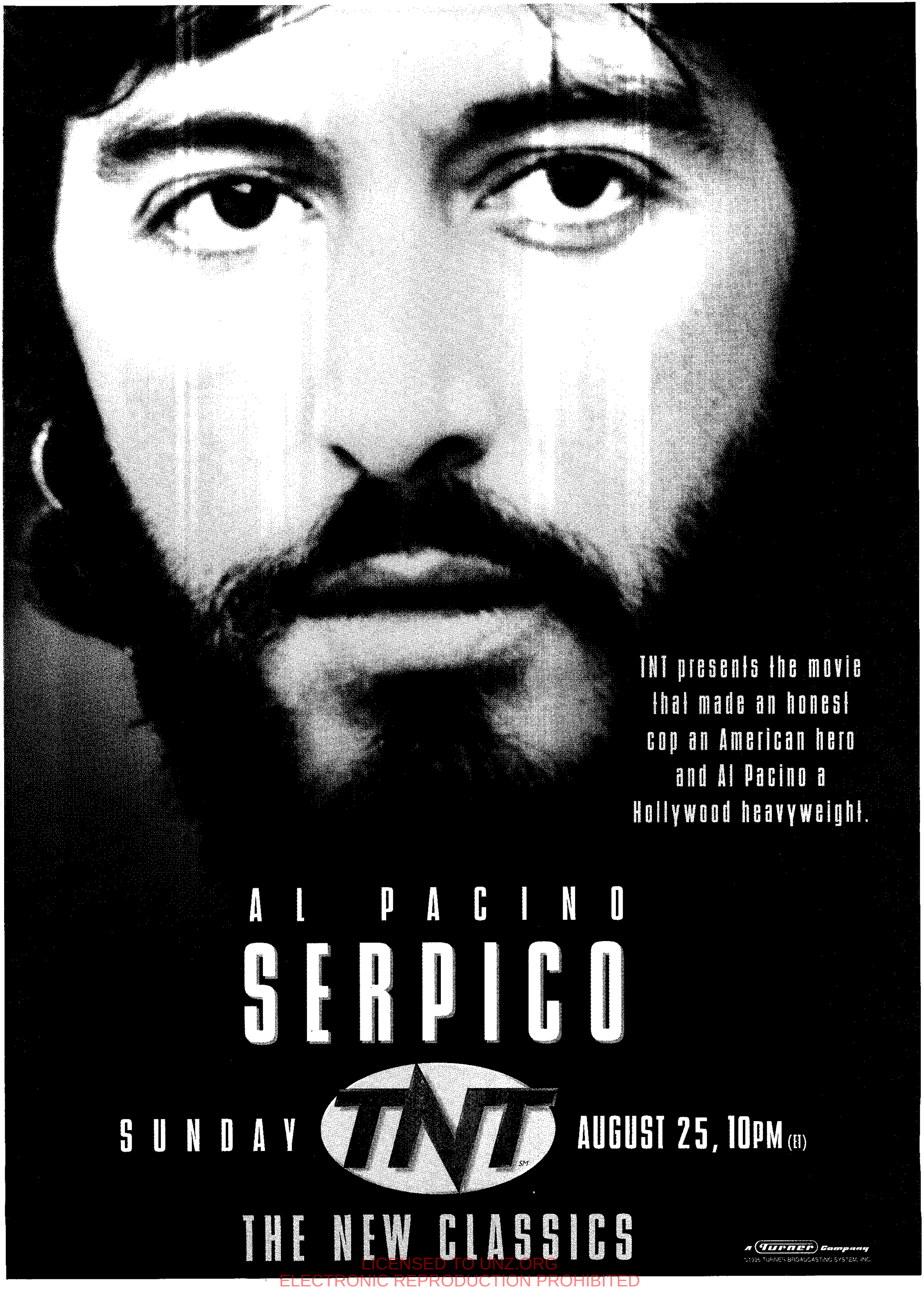
The boys start to reminisce.

"It usually smells bad in cabs. And you get crushed between the seat and wall in front," says Ari, Todd's 10-year-old brother.

"Yeah," says Todd, "and those little tubes that they put to push air-conditioning to the back, they don't do anything."

Hillel leans back and stares up at the ceiling. It's a full foot above his head. "It's so, so, so, *sooo* big," he says.

CARLA KOEHL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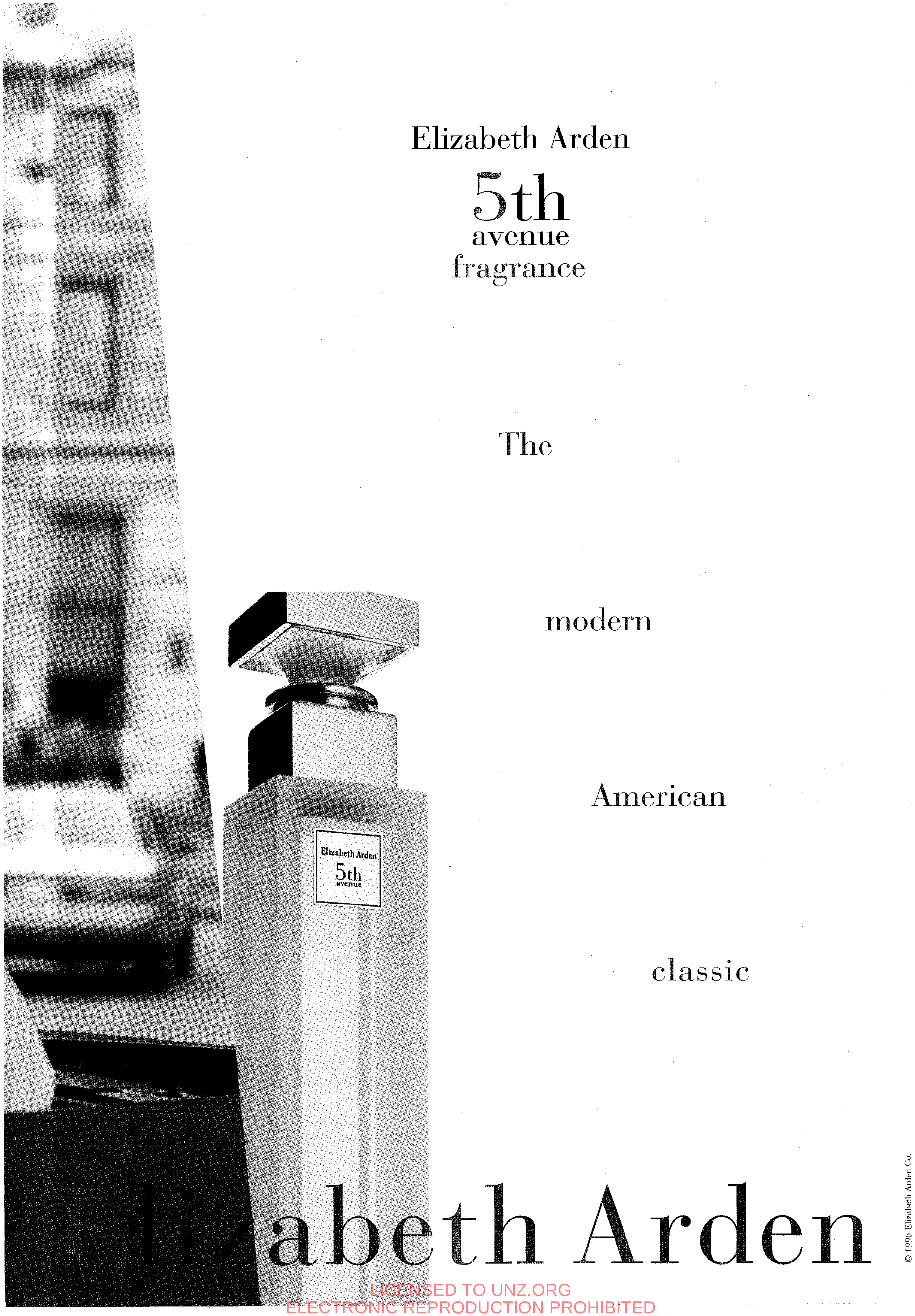
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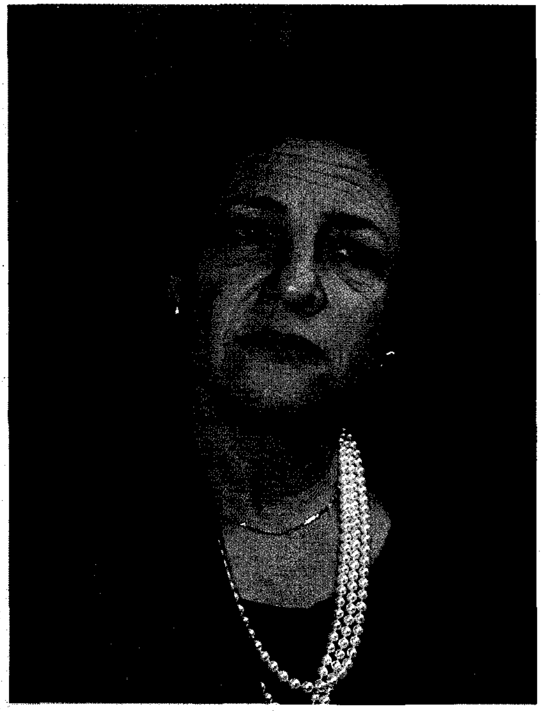
THE CITY POLITIC MICHAEL TOMASKY

Orphan Politics

Surrogate's Court, once a scene of Dickensian family dramas and influence-peddling party bosses, has certainly changed. But as this year's races show, not enough.

THERE'S AN OLD STORY ABOUT THE SURROGATE'S COURT, the court that settles the trusts and estates of those relieved of life's burdens. It was the fifties, and at issue was an estate left by a wealthy Manhattan scion. The matter was contested, and the acrimonious proceedings dragged on for years. The dispute finally limped to an end, an old friend tells me, and the attorney—he happened also to be the Republican county leader—who was representing one party put in for a fee of around $700,000. "You know how many times he opened his mouth during the whole thing?" my friend asks. "Twice. And once was just to tell the judge he was hot and ask if the bailiff could open a window." The court cut his fee request in half, to a Schwarzeneggerian $175,000 per line.

It's a court, goes an old joke, that citizens never hear of until a loved one dies, at which point they *wish* they'd never heard of it. The reason for the low reputation is that Surrogate's Court has always been the last redoubt of patronage and party favoritism. Historically, it worked like this: The county leader picked the candidate, who of course had no opposition. Once elected, the judge had the power to appoint what are called guardians ad litem—lawyers who represent those incapable of handling their own affairs (mostly minors). Inevitably, guardianships would be handed to the same handful of connected lawyers, who were also influential political players, so when the time came to choose a new county leader—you get the idea. When Republican Fiorello La Guardia ran City Hall, the saying around Tammany Hall was, "At least we still have the Surrogate's Court."



Surrogate's Court aspirant Karen Burstein: For the children, or her career?

The reforms of the sixties cleaned things up a little. Now, in Manhattan at least, a screening panel scrutinizes candidates' records, and bloated fees like those awarded our window-opener are rare. But the court—a venue that in a better world would be politics-free, since widowers and orphans must confront it at their most vulnerable moments—is still a big prize. Which is why two September 10 primary elections for the court, one in Manhattan and the other in Brooklyn, are worth watching.

You've likely never heard of Renee (pronounced *REE-nee*) Roth, the incumbent Manhattan Surrogate's Court judge seeking her second fourteen-year term. But you've probably heard of her challenger. Karen Burstein is best known as the Democratic candidate for state attorney general in 1994 who lost to Republican Dennis Vacco in no small part because of a despicable GOP smear campaign (she's gay).

Political pros believe Burstein simply wants to cash in on her name recognition and position herself for the future. This, she explains over breakfast at a City Hall diner, infuriates her. "Do people know what it's like to lose a statewide election?" she asks. "What kind of mourning process is involved?" She says her experience as a Family Court judge is evidence of her keen interest in family and children's welfare issues.

Don't tell any of that to Denny Farrell, the New York County Democratic leader. Farrell is furious about Burstein's candidacy, and he's been breathing fire down phone lines all over Manhattan to make the point. For Farrell, Burstein's decision to challenge an incumbent who passed muster with the screening panel politicizes judicial selection.

He has a point. Judges are bound by strict ethical canons. They can't go to political functions or lend their names to fund-raising events; even campaigning, they can't say much about their records or their opponents. Consequently, they are vulnerable to challenges of exactly the sort Burstein is posing. "Short of catching them with a smoking gun on videotape," Farrell says, "you shouldn't remove a judge, because there will always be a suspicion that Farrell got rid of Judge Joe or Judge Mary for political reasons." Burstein counters that "it is impossible for me to believe that the concern of the party leadership is the strength of the panel system." She believes Farrell is afraid of losing a power base. Relations between the two, never particularly close, are downright frigid. When Burstein and I were having breakfast, who was the only other pol in the joint? Farrell. They did shake hands, and she managed to compliment his customary sartorial flair, but their eyes could have melted ice.

And what of the forgotten incumbent, Roth? She has changed the court, establishing her own screening panel for guardians ad litem appointments and requiring that virtually all lawyers she appoints to lucrative cases also take pro bono ones. There are, to be sure, a handful of attorneys who have received nice fees and contributed to her campaign, but based on my review of the records, the number of politically active lawyers practicing before her is relatively small.

Photograph by Frances M. Roberts.

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Her campaign seems to have hit a sandbar, though: Strategist Norman Adler quit two weeks ago. "The problem with judges is, they're used to saying things and everybody jumps," he says.

Burstein, with political celebrity and the sympathy of Democratic primary voters because of the gay-bashing that sank her in '94, will probably win. If she does, she'd better stay put, or her protestations against those who doubt her sincerity will be awfully hollow.

IN BROOKLYN, MEANWHILE, THE SIXTIES reform movement had Meade Esposito to reckon with. Unsurprisingly, there is no screening panel, and so Democratic county leader Clarence Norman Jr. selected Supreme Court judge Michael Feinberg as the organization's candidate.

This didn't sit well with Assemblyman Tony Genovesi, who's long been at loggerheads with Norman. Genovesi never talks to reporters, so the fact that I actually got him on the phone must mean he's really pissed. "[Norman] had a candidate eighteen months before the election," he says. "He came around to the district leaders and said, 'This is the candidate.' " So Genovesi—who tried to unseat Norman as county leader two years ago—chose his own candidate, Civil Court judge Lila Gold.

Feinberg and Gold both claim the election is about who will be the better judge. But of course, it's all about power, or what depleted power still resides in these machinations in our post-boss era. Whichever candidate wins will give a nice assist to his or her sponsor's career.

Meanwhile, one of the other two candidates is a woman named Ferne Goldstein. To Genovesi, this has the smell of the old trick of padding the ballot to confuse voters—*Gold* and *Goldstein* sound awfully alike. Goldstein, in fact, has been eyeing the race for a long time, but it wouldn't be wrong to say that Norman saw the advantage in having her on the ballot and was not distressed two weeks ago when a Brooklyn court ruled that Gold's attempts to knock Goldstein off the ballot were out of bounds.

Confused? Can't blame you. I'd advise you to steer clear of Surrogate's Court altogether, but unfortunately, the gods decide that, not you. Which makes it all the worse that these races are about the things they're about, and not about qualifications or compassion. ■

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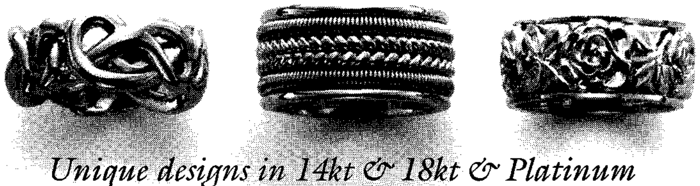

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THE NATIONAL INTEREST JACOB WEISBERG

Mr. Potato Head Politics

As last week's San Diego convention made clear, the Republican Party is now riven by so many conflicts it's hard to find an issue the Republicans agree on.

Dole and Kemp in Kansas: Dole will pretend he's a tax-cutter; Kemp will pretend he's anti-immigrant.

THOSE SORTS OF PEOPLE, LIKE journalists and Democrats, who were hoping for a San Diego convention filled with newsy strife were, of course, disappointed. Republicans are born with genes for order and hierarchy, and can still be counted upon to put their differences aside on cue. Last week, they all fell duly into formation. The pro-choice governors went quietly; even Pat Buchanan knuckled under, calling not for another religious war but for, as he put it, a Lenten "truce of God." But this time, the ritual of unity was that and little more. The Republicans are no longer a party with some unresolved disagreements; they have become a party defined by contradiction.

Until two weeks ago, the GOP was led by an unremarkable old-timer with responsible and largely coherent center-conservative views. Then, in an effort to juice his campaign, Bob Dole adopted a tax-cut proposal he knew to be unfeasible and named a running mate who has loudly rejected Dole's own stated beliefs on a variety of issues. It is as if the Republicans decided that they couldn't effectively challenge Bill Clinton without adopting the president's worst qualities. The result is an election that is shaping up as a choice between an intellectual chameleon and an ideological miasma.

The current Republican notion of the big tent is a Dole message flavored not only with Kemp but with politically savory bits of Colin Powell, Newt Gingrich, Pat Buchanan, and others as well. The result is Mr. Potato Head after a 4-year-old has mucked with it. You can't append Powell's belief in government action to Gingrich's call to dismantle the government, Kemp's deficit-be-damned growth economics to Dole's (and the Contract with America's) budget balancing, Bill Bennett's support for immigration to Buchanan's xenophobia, or Christine Todd Whitman's abortion rights to Phyllis Schlafly's extension of the Fourteenth Amendment to cover the fetus.

Each of these battles has its own dynamic and heredity within the GOP (and is in turn a subset of the larger core conflict that has been ongoing ever since Goldwater and Buckley began taking on the Rockefellers and Lodges more than three decades ago). The fight over the size and scope of government, which remains the most significant and least discussed GOP subfracture, sets moderate Republicans like Dole against libertarian radicals like House Majority Leader Dick Armey. The debate over supply-side tax cutting pits the pillars of fiscal rectitude, formerly epitomized by Dole and John Kasich (and now by a rather lonely Senator Pete Domenici of New Mexico), against growth-mongers like Kemp and Steve Forbes. Arguments over abortion and, to a lesser extent, affirmative action and gay rights pit northern country-clubbers against southern Pentecostals.

A stroll across the convention floor offered a glimpse of all of these divisions in action; one could sense them when Powell was simultaneously booed and applauded on opening night for endorsing the right to abortion and affirmative action, or when Weld and Wilson were nearly shouted down as they tried to speak to reporters. Of course, genuine conflict can energize a party, but not when the convention muckety-mucks pretend, as they did, that these differences do not exist. As Kemp last week sheepishly withdrew his opposition to the balanced-budget amendment and the California crackdown on immigrants and affirmative action—which constituted a wholesale abnegation of deeply held beliefs—party leaders either downplayed Kemp and Dole's disagreements or blamed the media for exaggerating them. In doing so, they were asking not for a truce but for a suspension of disbelief.

Many in the party are counting on Kemp to help make the conflicts miraculously disappear. Kemp is one of those rare figures capable of genuinely allying antagonists, and nearly all the convention Republicans seemed excited about voting for him. Though Kemp's ebullience and optimism often degenerate into a kind of futuro-fluff ("It is within our grasp to renew America's promise, its possibilities, and most of all its potential," he told the crowd at his unveiling in Dole's hometown of Russell, Kansas), Kemp is the closest thing the party has to Reagan. Indeed, Kemp's new ideas are none other than Reagan's economic ideas from 1980, which were mostly borrowed from Kemp in the first place.

Photograph by Charlie Riedel/Gamma-Liaison.

The difficulty is that Kemp in 1996 is not Reagan in 1980. Reagan was a man of simple verities who unified his party by speaking powerfully for the things that all Republicans believed in: anti-Communism, arresting the growth of the domestic government, and cutting taxes. Now those issues are gone, or at least diminished: the Cold War is over, government has stopped growing, and the tax-cut road has been traveled with decidedly mixed results. Though he styles himself after Reagan, Kemp lacks Reagan's big-picture appeal. That's because Kemp is above all else an autodidact in the grip of an esoteric theology. What he offers is not simple truths but a discredited supply-side theory: that faster economic growth can be easily produced through tax cuts, and that the growth will pay for the tax cuts and solve all our social problems besides.

The return of supply-side economics in 1996 feels a bit like a big comeback for Marxism or transcendental meditation. We now know that tax cuts simply will not pay for themselves. That doesn't mean that government can't ever reduce taxes, just that it must pay for the tax cuts with reduced expenditures. But Republicans are now backing away—as they did in 1980—from making real cuts. And unlike in 1995, they have this year so far not even bothered to gin up a credible proposal. And so we return to the same old story: It ends with a crippling budget deficit that forces up interest rates and slows growth, just the opposite of what the new Kemp-infused GOP blithely predicts. Despite what Dole may say, we know that he does not truly believe the supply-side hooey that is now at the heart of his campaign. Speaking just before the convention in Russell, Dole tried to say he couldn't wait to make Kemp's argument for tax cuts. Instead, he came out with a magnificent Freudian spoonerism: "I can't mate to wake that case."

The point is not that a divided party is bound to fracture, or even that it cannot win elections. It's that if elected, it cannot effectively govern. One can't imagine a President Dole either exploding the deficit again or shredding the remains of the social safety net, the two alternative ways to have his $548 billion tax cut. Yet he must focus on a bankrupt (and bankrupting) proposal because no other positive agenda unites the GOP. If the party of Houston '92 was an orthodox church denouncing heretics, the party of San Diego '96 represents Republican ecumenicism run amok. There's no need to argue; believe whatever you want. ■

Shiny, Happy People

At the Republican convention, the Christian Coalition unveils a soothing new look. **By Donna Minkowitz**

SOMETHING WAS TERRIBLY WRONG with the Christian Coalition at the Republican convention in San Diego, and it took me a few moments to put my finger on it. On assignment to infiltrate the Coalition, I'd dressed to blend in with the faithful of 1992, and the ones I'd seen at subsequent CC events in the past four years. I had on a T-shirt with the enormous Christian Coalition logo, a cap that said JESUS CHRIST HE IS THE REAL THING in Coca-Cola script, a sneering sticker reading MY TENT IS BIG ENOUGH FOR BABIES, and, for good measure, a button that said I WAS IN WASHINGTON FOR JESUS. ASK ME WHAT I DID! But watching this group's delegates arrive for their closed-door Christian-delegates briefing on Sunday, I thought I had wandered into an expensive suburban restaurant. The men wore nice blazers, tan slacks, expensive shoes. The women were in tasteful dresses and country-club shorts-and-polo-shirt sets, with no garish political buttons. They looked, in short, exactly like other Republicans: no unpleasant fetus jewelry (like the "little feet" pins that were hawked at the Coalition's 1993 conference), no signs proclaiming FAMILY RIGHTS FOREVER! GAY RIGHTS NEVER! (which many held up at the '92 convention). Gone were the drag-queen-style sequins so many women of the Christian right showed off in Houston.

Go fish: Ralph Reed (rear) and friends at a pro-life party at Sea World.

In my regalia, I looked much more militant than any of the delegates, who had become pod Republicans. Baby-faced Ralph Reed, who once bragged about his Coalition's stealth campaign, "You don't know it's over until you're in a body bag," had finally succeeded at making over his followers to look as mild-mannered and unthreatening as he. Their fervor was no longer worn on their sleeves. Instead of my infiltrating their world, they had infiltrated mine.

The twentysomething female staff members—cool and professional young things from the Coalition's main office—actually looked hip in their heels, shortish skirts, and well-applied makeup. Monica Hildebrandt, the gorgeous blonde deputy communications director, and Sara Nelson, the bejeaned assistant to the director of field operations, would not have been out of place at Bowery Bar. The few stickers they sported said things like DOLE IN '96 or Phyllis Schlafly's friendly, boppy slogan, THE LIFE OF THE PARTY. I kept thinking of them as the Christian Marranos.

For them—at least in terms of the 1996 presidential election—silence clearly equaled political life, not death. If the Christian Coalitionites had been gay men placing personal ads, they would have called themselves straight-acting, straight-appearing, and discreet. Even Virginia delegate Eugene Delgaudio, the rabid social conservative who'd designed the GAY RIGHTS NEVER! poster for the '92 convention, praised the Christian delegates' "maturity" in tolerating other Republicans' views and not acting up on the floor.

At times, the younger, cuter Coalition operatives seemed to be cultivating the distinct air of MTV and its V.J.'s. "The Coalition is a young and vibrant type of institution," said the group's resident Silicon Valley emissary, David Ballard, who was in charge of the state-of-the-art pagers the CC had been flaunting all week. "So it's natural that we'd have the most-cutting-edge technology."

I was interviewing him in the Coalition's "secret

(continued on page 42)

Photograph by Donna Binder/Impact Visuals.

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Minkowitz *continued from page 41*

war room" on the twenty-first floor of the Marriott hotel. For days, Coalition spokesmen gloated about their high-tech San Diego headquarters while refusing to disclose its exact location—more exciting high-concept symbolism here, evoking that secretive self-importance that seems to be the Coalition's trademark this time around.

Before the convention, Reed and his surrogates predicted that their personal digital assistants, of a never-before-used type, would give them the edge over any conventioneers who dared oppose them. But as the convention got under way, People for the American Way vice-president Michael Hudson, a longtime opponent of the religious right, suggested another reason for the electronic leashes: "Reed and company spent so much money on these communications devices to keep their own delegates in line for the media." His explanation makes some sense, with lists of thirteen regional whip-chieftains and their 102 sub-whips posted all over the war room.

The Coalition's convention headquarters has nothing on its walls but framed copies of the Constitution and the Bill of Rights, printed beneath a Christian Coalition logo. Stumbling inside, you might suppose you were in an ACLU office: lots of computers but not a single Bible. ("Our office is in the Gaslamp district," media assistant Trip Radtke had proudly told me. "That's the artsy district—lots of trendy eateries and art shows.")

It's more of the same over at Phyllis Schlafly's fête at Sea World, "A Whale of a Party." There are lots of young women in jeans and tank tops, and even a few sexy sundresses. Schlafly's openly gay son, John, zooms around the Sea World event in a LIFE OF THE PARTY T-shirt and jeans, sporting a BUCHANAN 2000 button.

Actually, *homosexuals* and *homosexuality* seem to be on the list of words that Christian delegates aren't supposed to mention in this campaign. At this event, no one mentions gays—not Schlafly, not Pat Buchanan, not Beverly LaHaye, not even Robert Dornan. The RNC's convention handlers appear to have ruthlessly banned the subject from convention speeches, notwithstanding the platform's condemnation of antidiscrimination laws protecting gays as a "distortion" of the concept of civil rights. So, too, none of the delegates at this anti-abortion celebration use anti-abortion buzzwords like *babies* or *baby killers*, preferring the more politically correct *in-*

(continued on page 137)

Alfonse on Holiday

New Yorkers in San Diego: different ocean, same old muscling and posturing. **By Michael Tomasky**

Governor and patron: D'Amato muscled, Pataki went along.

IT'S NOT AT ALL CLEAR that the New York delegation was wildly popular out in San Diego. On the convention floor, its delegates were split into two sections, divided by a camera platform, and were placed about as far back as you could go. Behind Guam. I ran into John Leopold, a Maryland state legislator who was involved in discussions about the party's primary schedule for the 2000 election. He said that many were pleased with this year's tight schedule because "there was a fear on the part of some that future conventions would be overrun by a bunch of screaming liberals from New York." Screaming *whats?* Leopold, whose mother lives on the East Side, calls this "misguided."

This animus aside, the New Yorkers did pretty well for themselves. They got the best digs in town—the drop-dead-beautiful Hotel del Coronado, a waterfront hotel that bleeds Gilded Age opulence. It was here on Tuesday morning, in a grand, paneled ballroom, that Al D'Amato scored his triumph of the week when he got both Dole and Kemp to show up for a delegation breakfast.

Kemp actually gave an interesting speech, carrying forward with the convention theme that would have an unknowing visitor believe the GOP has been the party of black liberation. He praised Nelson Mandela, Colin Powell (of course), and Van Woods, who runs Sylvia's in Harlem ("He used to be a Black Panther," Jack announced—erroneously, as it happens—"and now he says, 'I am proud to be a Republican' ").

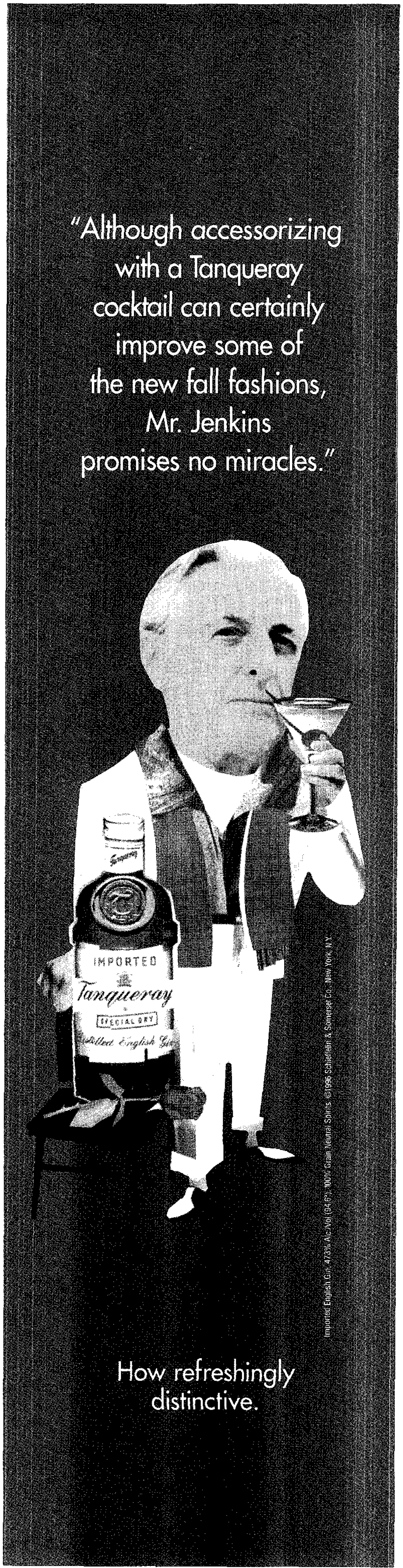
About halfway through, Kemp was handed a note. "It says here 'Senator D'Amato will introduce Bob Dole,' " he improvised, clearly miffed at this change of plans. Pause. Then: "What's that guy who used to come out and tell jokes before Sinatra sang? But I'll get used to it." Alfonse did not look amused.

D'Amato clearly wanted to atone for a story in that day's *Times* where he was quoted as saying Dole's tax cut would necessitate huge Medicare cuts. The fact that the story was accurate did not prevent him from excoriating the reporter in front of 600 people who had no idea what he was talking about. Finally, Dole got the mike, fumbled his way through a few sentences ("Jack has ideas. I like ideas!"), and got out before he'd managed to deflate the enthusiasm completely.

Lieutenant Governor Betsy McCaughey Ross did manage to get a room at the del Coronado, but otherwise she did her own thing. I bumped into her on Monday in the Marriott lobby, where she identified the platform plank on denying benefits to children of illegal immigrants as her current crusade. What's the problem with the plank? "Well, they're trying to repeal the 14th Amendment," she explains. Oh, that. She's right, of course, although in that city, among those people, McCaughey was, as usual, a somewhat shrill voice in the wilderness.

Lastly, of course, there was Susan Molinari, who spent her week not speaking to the *Daily News* because of its UP IN SMOKE cover trumpeting her own didn't-inhale crisis. Her address was to start at 7:45 Tuesday evening. At 7:35, hordes of young conservatives elbowed their way into the hall, armed with the MOLINARI IN 2000 signs that seemed a slap in the face to the incumbent. The respectful play the speech got in the papers did not capture the consensus that later emanated from reporters in the Marriott bar. "Gee, I just don't know who to vote for for class president," quipped one. ▬

Photographs by Les Stone/Sygma.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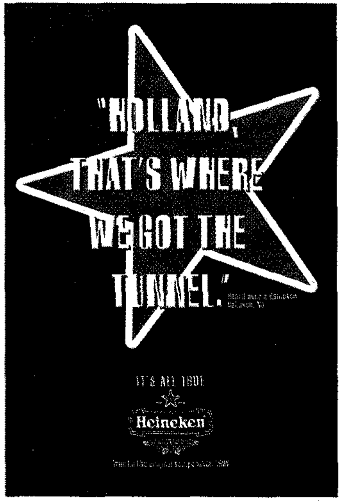
Beer-Hall Push

Trying to stave off upstart microbreweries, Heineken is wooing thirsty 20-somethings with an edgy, irony-soaked ad campaign that comes right from their own mouths.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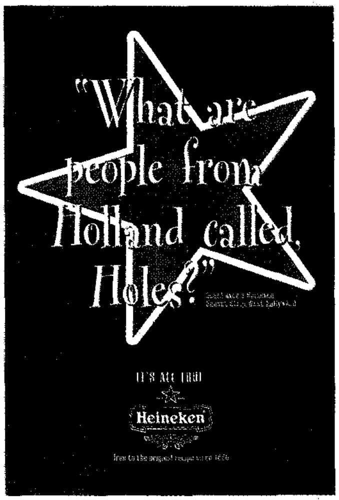
"What are people from Holland called, Holes?"
IT'S ALL TRUE
Heineken

'THE PROBLEM WITH THE YOUNG IS that their beer consumption is high but they have no loyalty," Michael Silver is complaining. "The younger audience is *very difficult* in terms of brand loyalty, whether you're selling beer or cars or whatever."

If Silver, 40, is more worried than the average grown-up about the faddy fickleness of the generation whose idea of history is Letterman on NBC, he's got reason to be. A senior vice-president at Wells Rich Greene BDDP, Silver is overseeing an ambitious advertising campaign meant to reinvent the image of Heineken beer.

Heineken would seem a curious choice for reinvention. The venerable "greenie" remains America's best-selling import, as it has been for decades, with sales that have been increasing some 10 percent a year. But the average age of Heineken drinkers has been steadily rising as well.

"Years back, Heineken had a very strong franchise [among] the younger audience. But they took their eye off the ball, and as a result the franchise got older and moved on. Though they were growing by 10 percent, they were losing share," says Silver. "[Heineken's] traditional target audience was 25 to 44. We're looking for a younger audience. They consume far greater amounts of beer than any other audience." (People 21 to 24 drink 4.1 glasses of beer a week, compared with the 2.6 consumed by those 35 and older.)

But an aging customer base isn't Heineken's only problem. The brand built its empire in the less sophisticated era of Budweiser/Miller dominance, when simply being an import made it exotic. But the past few years have seen a revolution in the world of beer, and the strength of the superpowers has been eroding. "Last year, 1,500 new beers were introduced," says Silver. "Most of them were microbrews."

"Microbrews" and specialty beers have carved out a small (2 percent) but explosive (50 percent growth per year) portion of the otherwise flat, $50 billion American beer market. "All these guys are coming at us, the Sam Adamses," says Steve Davis, vice-president of marketing for Heineken USA.

With their self-conscious, often cloying quirkiness (Beartooth Blueberry Lager!) so-called "craft" brews offer enthusiasts not only the opportunity to prattle on about ruddy hues and nutty hints of maple in a manner previously reserved for oenophiles but also ideological brotherhood with the anti-corporate mavericks who cook up these novelties. It's all so "indie" and off-center, it might as well be college rock.

In response, American beer powers are trying to co-opt the indie spirit. Selling autonomy as much as beer, Red Dog, a product of Milwaukee's Plank Road Brewery, underscores its stubborn outsiderhood with television spots starring a tough, quasi-existential bulldog with a voice-over provided by tough, quasi-existential actor Tommy Lee Jones. Never mind that Plank Road is a subsidiary of Miller.

"A lot of the reason the younger people are drinking microbrews is not because of the taste," says Wells's Silver, "but because of the badge it represents."

Last summer, Wells learned that Heineken's American account was up for review. Incumbent agency Warwick Baker & O'Neill—which created the previous, yuppie-friendly campaign—would eventually go up against J. Walter Thompson and Lowe & Partners and Wells Rich Greene. The challenge was to lure a younger audience to Heineken without turning off the brand's hard-won baby-boomer base. The goal was to portray Heineken as authentic but still capricious and youthful. Clearly, the august Heineken would not go the collegiate Coors Light route, with its jump cuts, power chords, and snowboards.

Which brings us to the fourteenth-floor offices of Wells Rich Greene BDDP, at 9 West 57th Street. In a conference room papered with designs for billboards, cocktail napkins, and bus-shelter posters, Jan Sneed, head of publicity for the firm, is talking with Linda Kaplan-Thaler, the forty-three-year-old creative director who won the battle to oversee the Heineken campaign. Wells, an agency with billings of $850 million in 1995, considered itself a long shot for the account. Best known for the Hertz "Not Exactly" campaign and Ford's "Quality Is Job 1," the agency has never done a beer campaign before.

Kaplan-Thaler is standing beneath a perplexing message: WHAT EXACTLY WAS THE PERMANENT RECORD OUR TEACHERS WARNED US ABOUT? It's one of several quasi aphorisms printed on narrow green posters that will soon adorn the sides of city buses and bus shelters. The Heineken logo and red star sit discreetly at the bottom.

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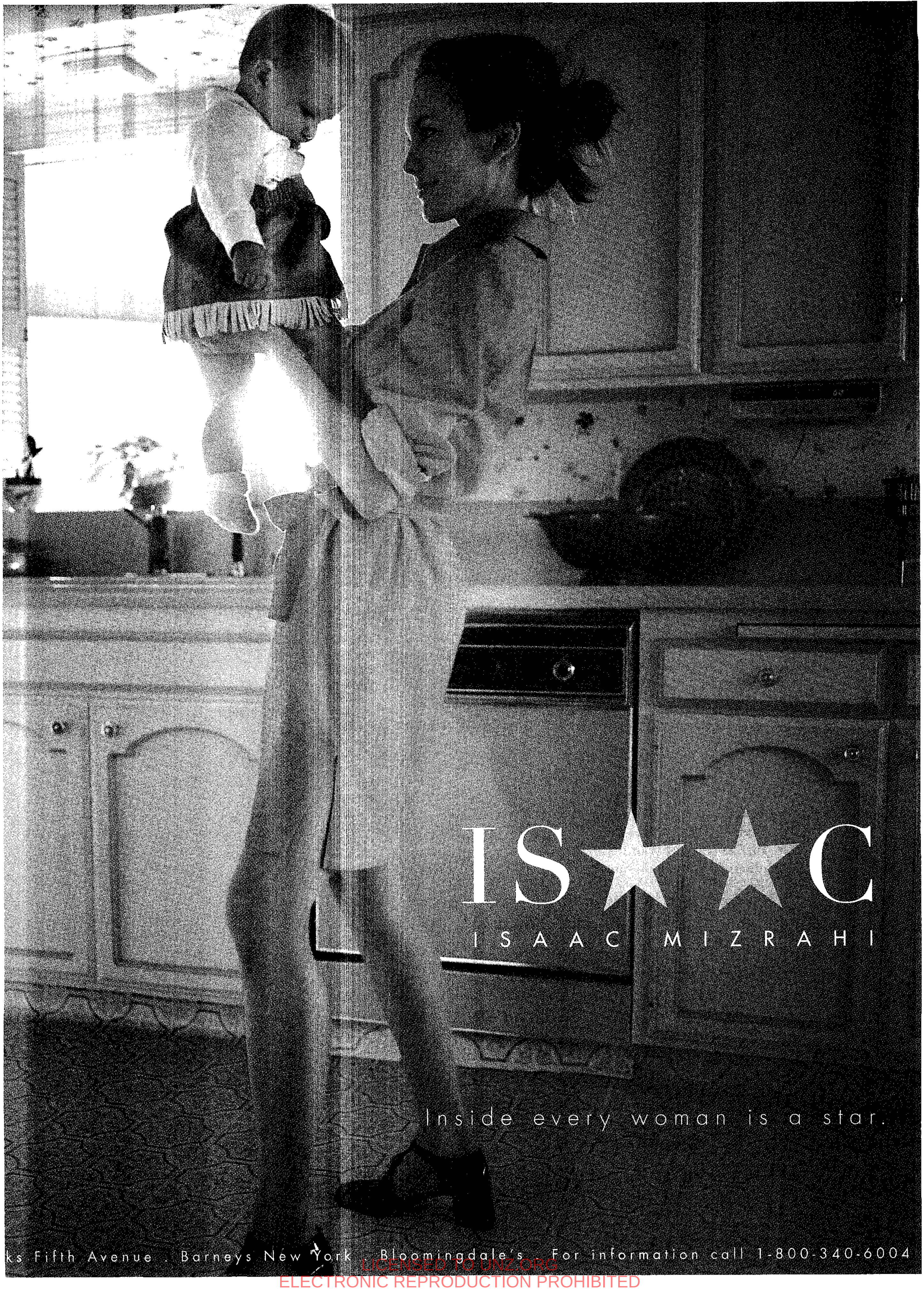
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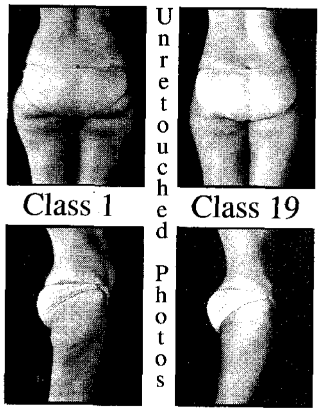

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Ed Levin

campaign are funny enough in their attempt at Generation X–style pop-profundity. But these not-very-deep thoughts were not produced by copywriters. They're snippets of genuine beery wisdom, uttered by real people over a Heineken—or a few.

"Instead of beer advertising, which appeals to the lowest common denominator," says Kaplan-Thaler, "we wanted to appeal to the highest, because we're premium. We had to use a kind of humor that some people *aren't going* to get. So five days before the pitch, we just said, 'Anybody heard any good conversations lately?' Alon Shoval, a copywriter, came in and said, 'You know, I heard this really bizarre conversation.' This guy could not believe his girlfriend didn't know who wrote *Moby-Dick*. He just kept saying, 'Wait a second; you don't know who wrote *Moby-Dick?*' It went on and on, and she finally went, 'Screw you!' And it snapped. I said, 'That's it. That's the campaign. We're going to eavesdrop on people's conversations.' "

An early attempt at *actual* eavesdropping—by a young man who sat in a SoHo bar with a tape recorder in his backpack—netted nothing but indignant customers. Wells therefore conceived the "Heineken night," in which the agency secured bars in New York, Chicago, Boston, and Los Angeles, dotted them with microphones, and let the beer flow. "We would wait for what we called the liminal stage. I call it the slightly inebriated stage," says Kaplan-Thaler.

A few Heineken nights could supply Wells with enough "copy" to fill the print and TV campaign for a year if its standards were low enough. "We could fill this room with the transcripts," Kaplan-Thaler continues. "Each Heineken night had three hours of conversations by 25 people. We recorded every single word that was said."

Thumbing through a transcript, one can easily pick out what *doesn't* qualify as a "Heineken moment." A Wells representative is prodding one couple with a topic—"Neatness, sloppiness, and relationships. Go for it."

MAN: *It was like, I went over and you always smoked those cigarettes, and you, like, stick them in the toilet. And then you don't flush the toilet. Like what?*

WOMAN: *I'm making a concerted effort to flush the toilet. And why can't you piss . . . you talk about cigarette butts . . . I don't understand.*

Buried in such barren soil, the few "nuggets" seem golden indeed.

"What possessed the first man to eat a lobster? . . . It's like a big sea cockroach . . . Do you ever think about things like that?

In the TV spots, bits of miscommunication come at us, shorn of context. Some, unwittingly, become mini-portraits of modern dysfunctionality in putatively happy settings—the bar, the first date. There's a lonely, Ed Kienholz feel to one spot (image: a rainy bar exterior) in which a weary man and a woman shadowbox emptily: "So, you have nothing to say to me?" "No." "Nothing?" "Nothing." Long pause. "Fine." The spot ends.

Shot by David Fincher, the 34-year-old director of *Seven,* the spots are disconnected, edgy, minimalistic: Each consists of a single image, such as an illuminated tavern window or a sink in a noisy nightclub. The dialogue, re-created by youngish actors, is off-camera, adding to the *noiry,* anti-ad feel. The only copy is a brief punch line flashed on the screen at the end of each spot. Because Heineken's spots are almost reportage, they sees less calculating than the clever but smirky Dewar's ads.

Heineken's Davis says he's already seen a jump in sales. The campaign started in April, and Heineken had already sold its June quota of beer by the middle of that month. Perhaps the campaign works because it satisfies the narcissistic self-absorption of Generation X, or perhaps it just comes off as fresh. Like many effective campaigns of the past, it has succeeded in incorporating a new generation of youthspeak into the marketing vernacular.

But Wells's Heineken team is working in a much newer genre, one tailored to a generation of ironists. Unlike Cadillac advertising of old, the campaign does not reassure its target audience that it is the richest or the most dashing, only that it somehow *gets the joke,* understands the wry disjointedness of modern life. Implicitly, it's the unscrubbed masses—the Bud drinkers—who labor under the illusion that given enough blondes in bikinis and sports bars, the world will make sense.

"What we're finding is some people like some and don't like others. People are polarized, which is exactly what we want. We don't want people to love everything, and we want them to work at it a little bit," says Kaplan-Thaler.

On a wall behind her head of frizzy blonde hair hangs another bus advertisement. ISN'T EVERYTHING ALTERNATIVE NOW? the poster reads. By this point, it's a question that need not be asked.

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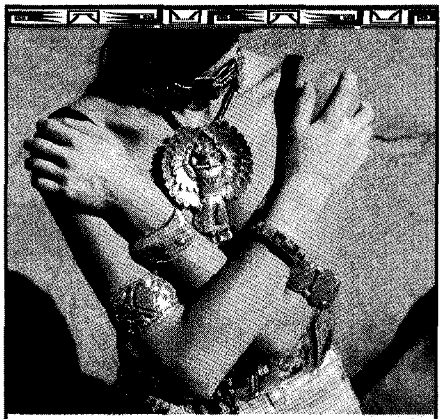

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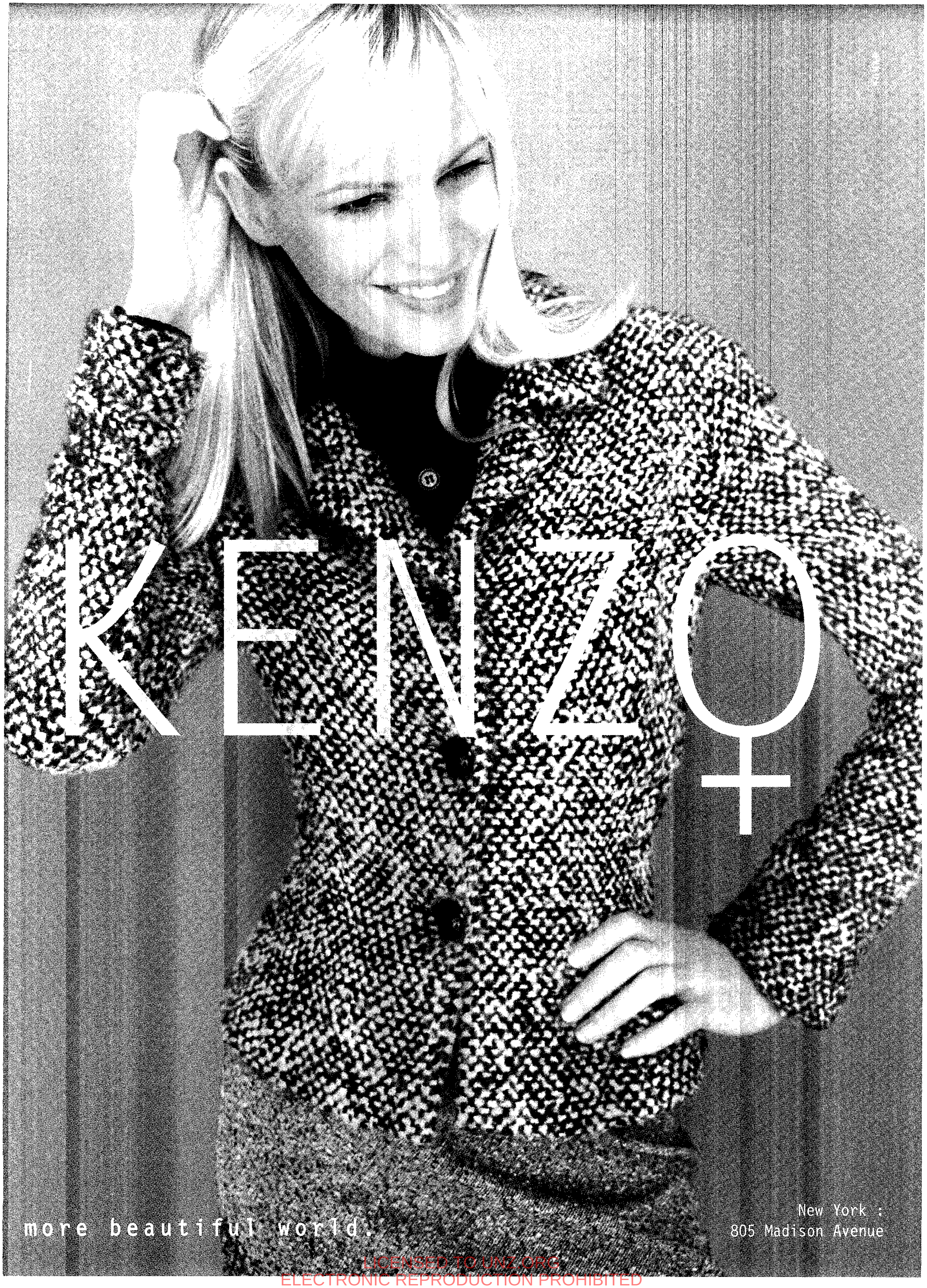
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SPORTS ADAM LEHNER

We Aren't the World

Beneath Major League Soccer's success lies the problem of making the world's game appealing to the "station-wagon set" without alienating its diehard fans.

THERE IS A SAMBA BAND AT MetroStars games, a great big hustling, chanting, thumping one, complete with bells and drums and whistles and a tall, beautiful black woman dressed in a feather bikini and a plume. Major League Soccer, the newest attempt at a professional soccer league in the U.S., is off to a good start. The crowd at the MLS All-Star game last month was the largest ever to see a sporting event at Giants Stadium, and attendance for most regular games has been surprisingly high. But to get a sense of the difficulties that remain for the league in the long run, one need look no further than the samba band. MetroStars management has received sacks full of two very different sorts of letters in regard to it: those written by enthusiastic fans, many of them Hispanic, upset because they are not allowed to bring horns and join in; and those—mainly "the station-wagon Bergen County set," according to a team official—complaining that there are people who stand and whistle throughout the entire game and that the band gives them a headache.

The discrepancy in attitudes here is not just a matter of decibels; it is the stuff of a more troubling conflict. The classic sports fan is an archtraditionalist, a sentimentalist fond of halls of fame and historical footage, and sports in the United States have often been the most facile means for minority populations to assimilate: Those able to join and excel at American sports earned more than a paycheck; they won a place in American tradition for themselves and their ethnicity. But with Major League Soccer, the situation is quite different. Soccer is not a sport of American invention, Americans are not particularly good at it, and the league's owners are encouraging ethnic fans to express rather than repress their ethnicity. For every ethnic group in the country, there is a strong and deep soccer tradition; but since there is no real "American" tradition, many find a visit to the stadium like being dropped unprepared into a foreign country—or more precisely, into several of them.

MLS teams target-market the game to various ethnic groups. There's an Irish coach for the New England team outside Boston, a Mexican in Los Angeles, an Italian superstar—Roberto Donadoni—in New York. "If you want exciting soccer, you must have an African," reads a letter on one general manager's desk. Teams get several like it a day—from Brits and Hondurans and Germans and Portuguese and Greeks—recommending the virtues of a particular nation's way of playing the game, decrying the injustice that no representative of the country is on the team, demanding immediate rectification.

When the San Jose Clash failed to sign Mexican star Carlos Hermosillo because the two sides couldn't agree on money, a local D.J. called for a boycott of the team's opening game. Fans with a sign reading IF YOU WANT US TO COME, SIGN A MEXICAN heckled the team after the game. In New York, when former Colombian standout Jorge Acosta, 32 years old and a step or two too slow, was cut from the MetroStars' roster, the Spanish-language media expressed outrage; and the tri-state Colombian community was placated only after the MetroStars signed Rubén Darío Hernández, a star striker from the Colombian first division.

ONE BIG REASON FOR THE COLLAPSE OF MLS's predecessor, the North American Soccer League, was the perception that it was overloaded with foreign players, and so MLS is committed to promoting the game as *American*. But while soccer has become more popular than Little League baseball, it still does not have a clear identity here. Part of the problem is that the only group with a strong interest in developing a specifically American style seems to be Anglo-Americans—that is, the white, suburban station-wagon set.

The U.S. Soccer Federation, the sport's official governing body, is dominated by such people, a point that rankles groups like the Latin American Soccer Coaches Association of America. LASCA claims that the intensity of Hispanic interest in the sport is not reflected in the number of Hispanic names on the rosters of U.S. teams. The explanation for the disparity of representation seems to lie in differences of playing style, language, and socioeconomic background, though LASCA attributes it to xenophobia as well. U.S. Soccer has appointed a special liaison to the Hispanic community, and while matters

Illustration by Gary Panter

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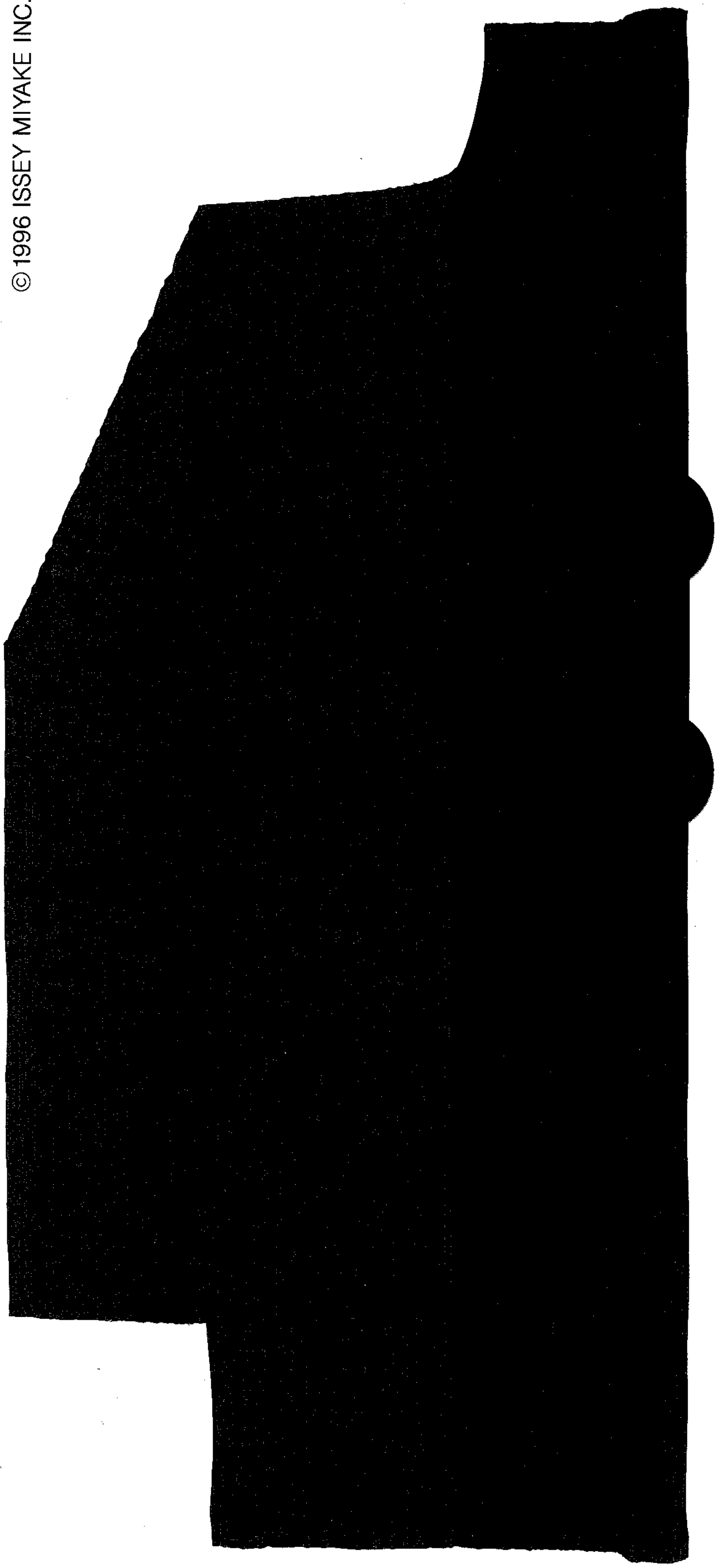

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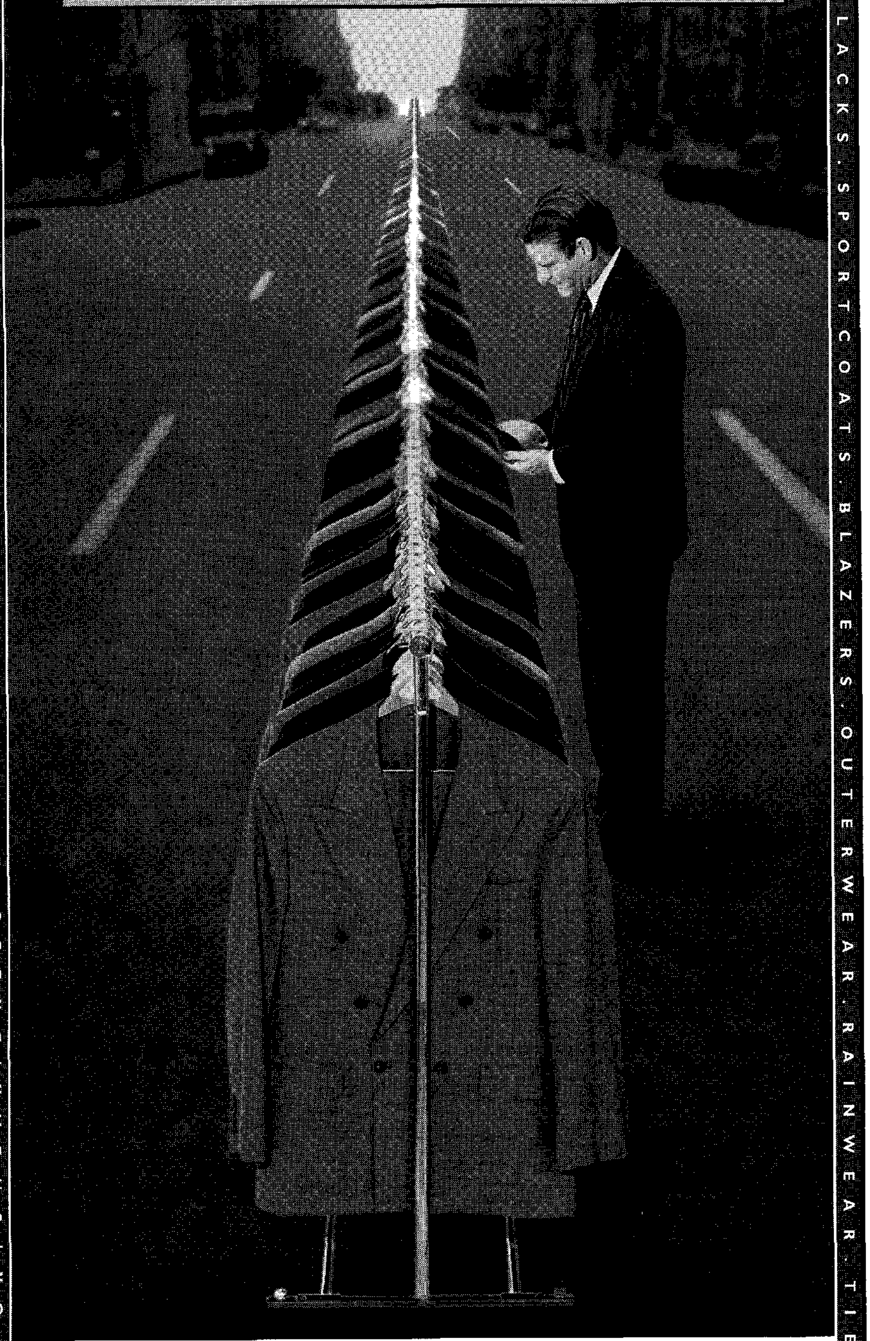

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have improved somewhat, such resentments do not disappear overnight.

OTHER THAN ITS INTERNATIONAL ORIGINS, perhaps the biggest difference between soccer and the "big three" sports is that soccer is not TV-friendly. Soccer doesn't feature concentrated action-packed intervals, à la football, basketball, and baseball, between which advertisers can hawk their wares. Of the two national channels that regularly show MLS games, one of them, ESPN2, is best known for novelty sports, while the other, Univision (Channel 41), is broadcast in Spanish. Cracking more mainstream markets is difficult. For example, MLS made the TV news in Indianapolis, reports Murray Sperber, an academic at Indiana University who studies sports, when a game between Los Angeles and New York attracted a newsworthy 69,225 people—"But they all were Mexican," says Sperber, "and the danger is Mr. and Mrs. Indianapolis were thinking, *What does this have to do with me?*"

The argument made by advertisers and league officials is that soccer itself will bring everyone together: "Soccer is the great international elixir," says an ad executive for one of the league sponsors. But this seems optimistic, given both the quality of play evinced so far and the general anti-immigration climate in which the league is struggling to succeed.

Nevertheless, not all signs are negative, and a recent MetroStars game is not without its instances of accommodation. The samba band (segregated happily if not quietly behind one of the goals) is thumping; the girls' soccer team from Teaneck is squealing; bearded Canadians look on like saints. A 35-year-old immigrant from El Salvador named Victor Machado, however, is booing. At first, it appears that Machado's beef is with an American flag so huge it requires six people to wave it. But Machado's hisses signify something else. He is pointing at the spectators behind those holding the flag—the people not doing "the wave." When Machado's turn comes to extend his arms skyward, he does so gleefully.

In the back of the stadium, a beefy, fortysomething blond guy, someone who looks like he sustains himself on a steady diet of red meat and Rangers games, chants, "Let's go, Met-ro!" No one joins in, so he improvises: "*An-da-le,* Met-ro!" There is silence, and then an enthusiastic cry of "*¡Olé!*" from the front.

It's not exactly "We Are the World," but it's a start. ▬

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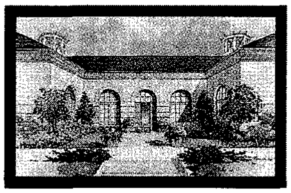

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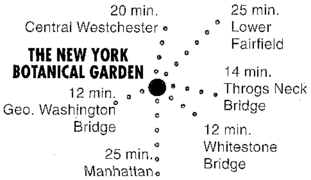
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GEOFFREY BEENE

ON THE PLAZA

NEW YORK

Fall Fashion Issue '96

Get in Line

For the past few seasons, it hasn't been hard to keep oneself out of the stores—the options haven't been particularly enticing. The trailer-trash look? *Uhhh, no.* Below-the-knee skirts? *Definitely no.* Spike heels for day? *Not in this decade.* But this year, designers are creating the kind of clothes that actual women are going to get excited about. There are changes—more color and patterns, pants in a variety of lengths and widths, clean sculptural lines. But they're subtle changes. And there are no *musts,* no scary new shade of green or hideously awkward silhouette that only a fashion obsessive could love. Furthermore, the emphasis is on pieces—a sweater here, a handbag there—as opposed to head-to-toe looks (though, as usual, those for whom money is no object can certainly go that route). These are clothes that feel wonderful next to the skin; that drape and flatter the body; that are cut on the bias, with enough stretch to keep things comfortable. But perhaps best of all, these are clothes that will not, when we gaze at them a year from now, cause us to shake our heads mournfully and whisper, *Never again.*

By **Jade Hobson Charnin**
Produced by **Jordan Schaps**
Edited by **Kim France**

Associate Fashion Editor: **Elizabeth Shepherd** Associate Producer: **Michael Green** Fashion Coordinator: **Janice Laneve**

Fashion Assistants: **Fabienne Anstey, Margaux Baran, Aliza Bernfeld, Devon Cahan, Michelle Crowe, Cate Ellison, Jane Erglis, Andrea Perini, Lexa Pope**

Wear the Pants

Say good-bye, if you choose to, to those teenage-rock-chick pants worn perilously low on the hip. A full-fledged trousers renaissance is in progress: You'll see them everywhere, at every time of day, and for most every occasion. And this year's crop, whether cigarette-thin or full-legged with a flare, has waists that fit at the actual waistline.

Photographed by **Ben Watts**

Tweed skinny pants (opposite) by M.M., $170 at Bergdorf Goodman, MaxMara (813 Madison Avenue, at 68th Street), and Saks Fifth Avenue; "Twiggy" shirt by Jil Sander, $615 at Linda Dresner (484 Park Avenue, near 59th Street); fitted wool sweater, $225, and leather shoes with silver buckles, $250, both by MaxMara at MaxMara and Saks Fifth Avenue; socks by Linda Allard for Ellen Tracy, $7 at Saks Fifth Avenue.

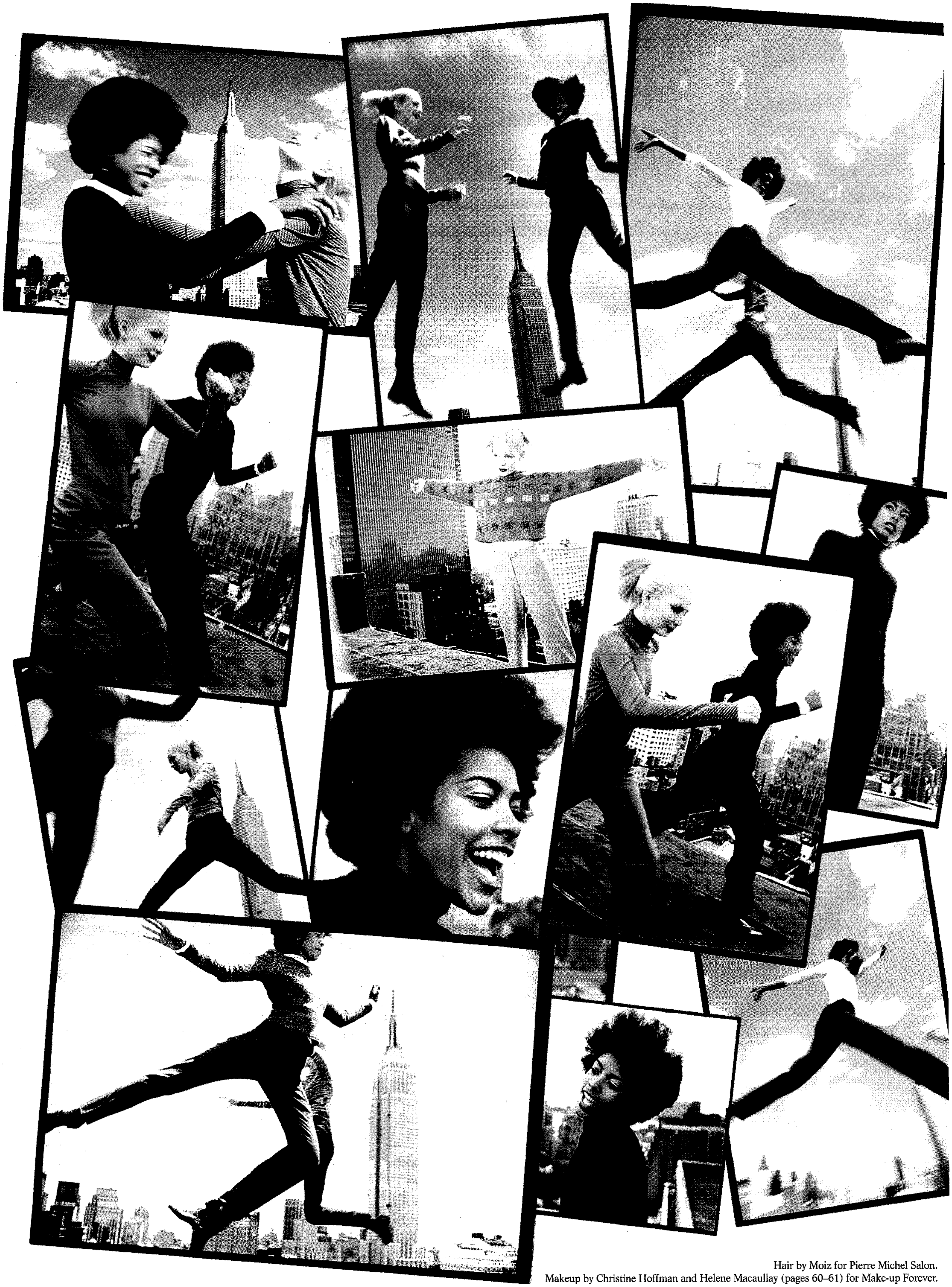
Sweater (this page) by Missoni, $325 to order at Missoni (836 Madison Avenue, at 69th Street); pants by Romeo Gigli, $632 at Barneys New York, Saks Fifth Avenue, and Spazio Romeo Gigli N.Y. (21 East 69th Street); alligator loafers by Manolo Blahnik, $1,800 at Manolo Blahnik (15 West 55th Street); socks by Hue, $7.50 at Bloomingdale's, Lord & Taylor, and Macy's.

Geometric turtleneck (far left), $470, and gabardine pants, $470, both by Calvin Klein at Barneys New York and Calvin Klein (654 Madison Avenue, at 60th Street).

Wool pants (near left), $695, and sweater, $365, both by Jil Sander at Linda Dresner and Saks Fifth Avenue; shirt by Jil Sander, $495 at Linda Dresner. Near right: Sweater, $460, and pants, $400, both by Prada at Barneys New York and Prada (45 East 57th Street); "Courri" boots by Manolo Blahnik, $630 at Manolo Blahnik; socks by Hue, $7.50 at Bloomingdale's, Lord & Taylor, and Macy's. Far right: Pants by Jil Sander, $485 at Barneys New York; turtleneck by Jil Sander, $495 at Linda Dresner; shoes by Jil Sander, $455 at Barneys New York; and glasses by Sixt for Robert Marc, $225 at Robert Marc Optician stores.

Cashmere sweater sets (this page), $2,745 at Bergdorf Goodman, Bloomingdale's, and Chanel (15 East 57th Street); and pants, $925 at Bergdorf Goodman and Chanel; all by Chanel. Belts by Chanel, $1,225 at Chanel; tights, left, by Wolford, $36 at Bloomingdale's and Wolford (619 Madison Avenue, near 59th Street), and near right, by Fogal, $12 at Fogal (510 Madison Avenue, at 53rd Street); shoes by Gianni Versace, $420 at Gianni Versace (647 Fifth Avenue, near 52nd Street).

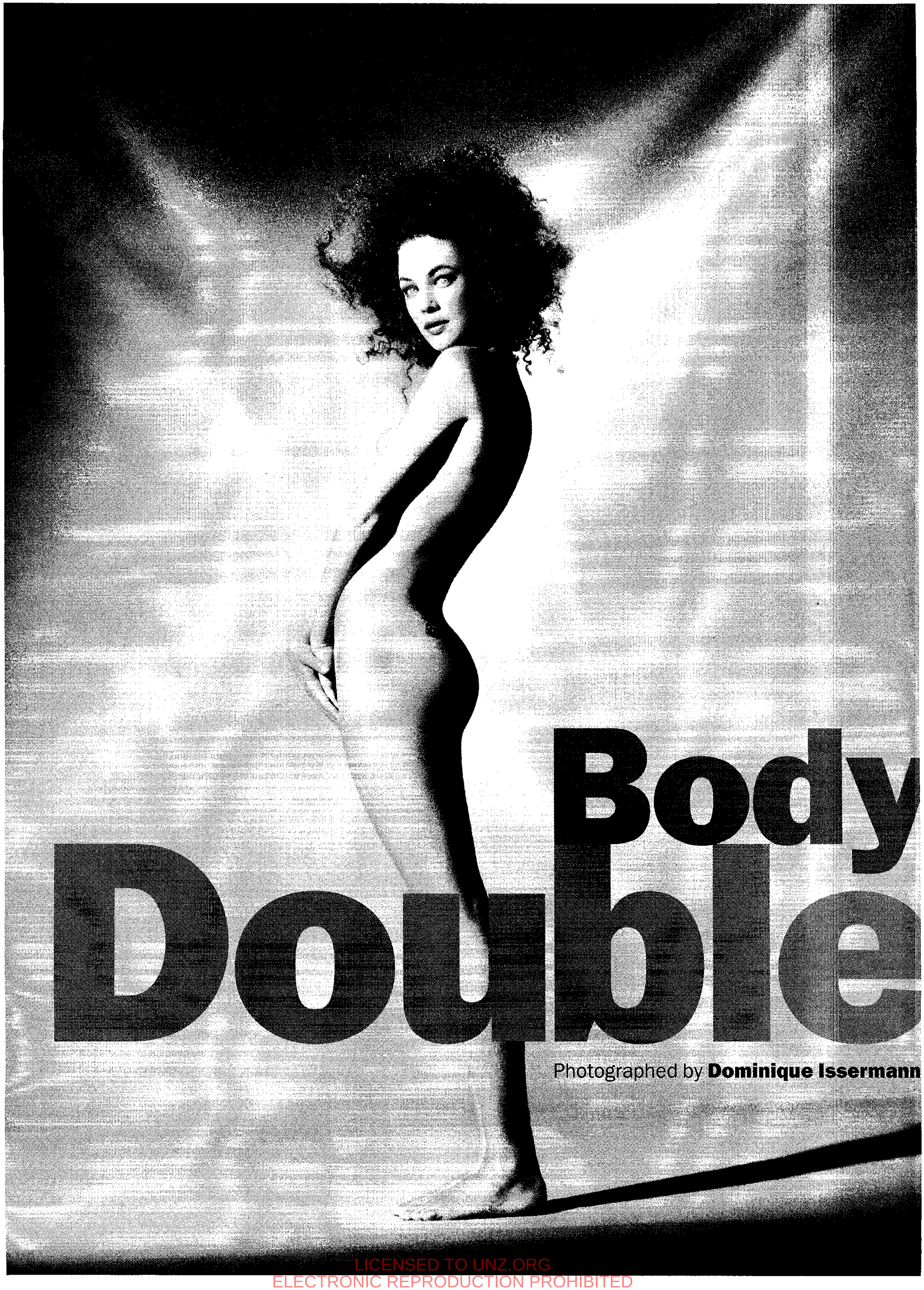
Turtleneck sweaters (opposite) by Emanuel Ungaro Parallèle, $730 at Emanuel Ungaro (792 Madison Avenue, at 67th Street); patent-leather jeans by Emanuel Ungaro Parallèle, $2,200 at Saks Fifth Avenue; shoes by Kenneth Cole, $150 at Macy's; Concord watch, $1,295 at Tourneau (500 Madison Avenue, at 52nd Street).



Hair by Moiz for Pierre Michel Salon.
Makeup by Christine Hoffman and Helene Macaullay (pages 60–61) for Make-up Forever.

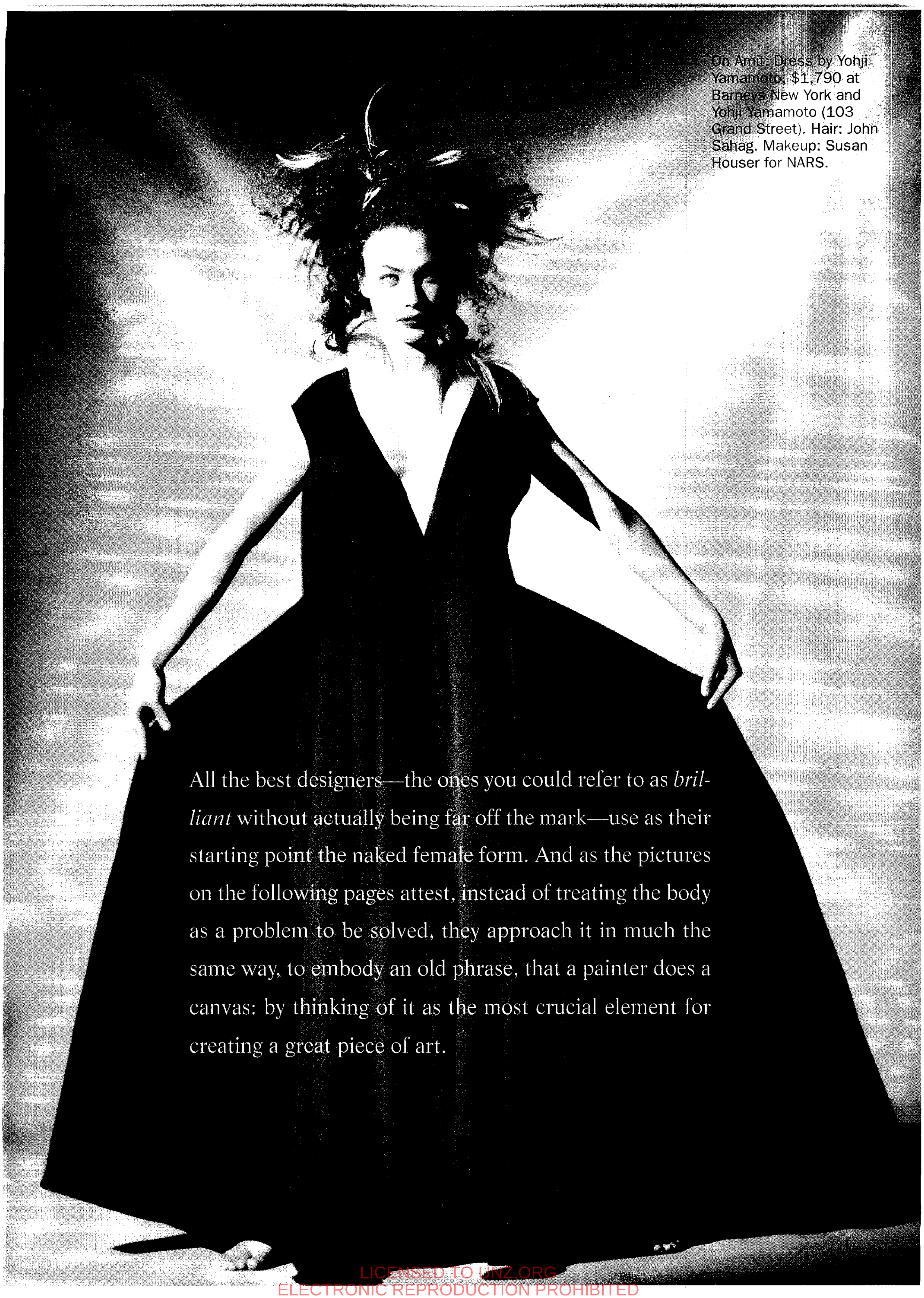
Stretch pants (above) by Peter Cohen, $495 at Barneys New York and Bergdorf Goodman; wool sweater by Joan Vass N.Y., $580 at Henri Bendel and Joan Vass stores nationwide.

Photographed on location at Showroom Seven Studios.



Body Double

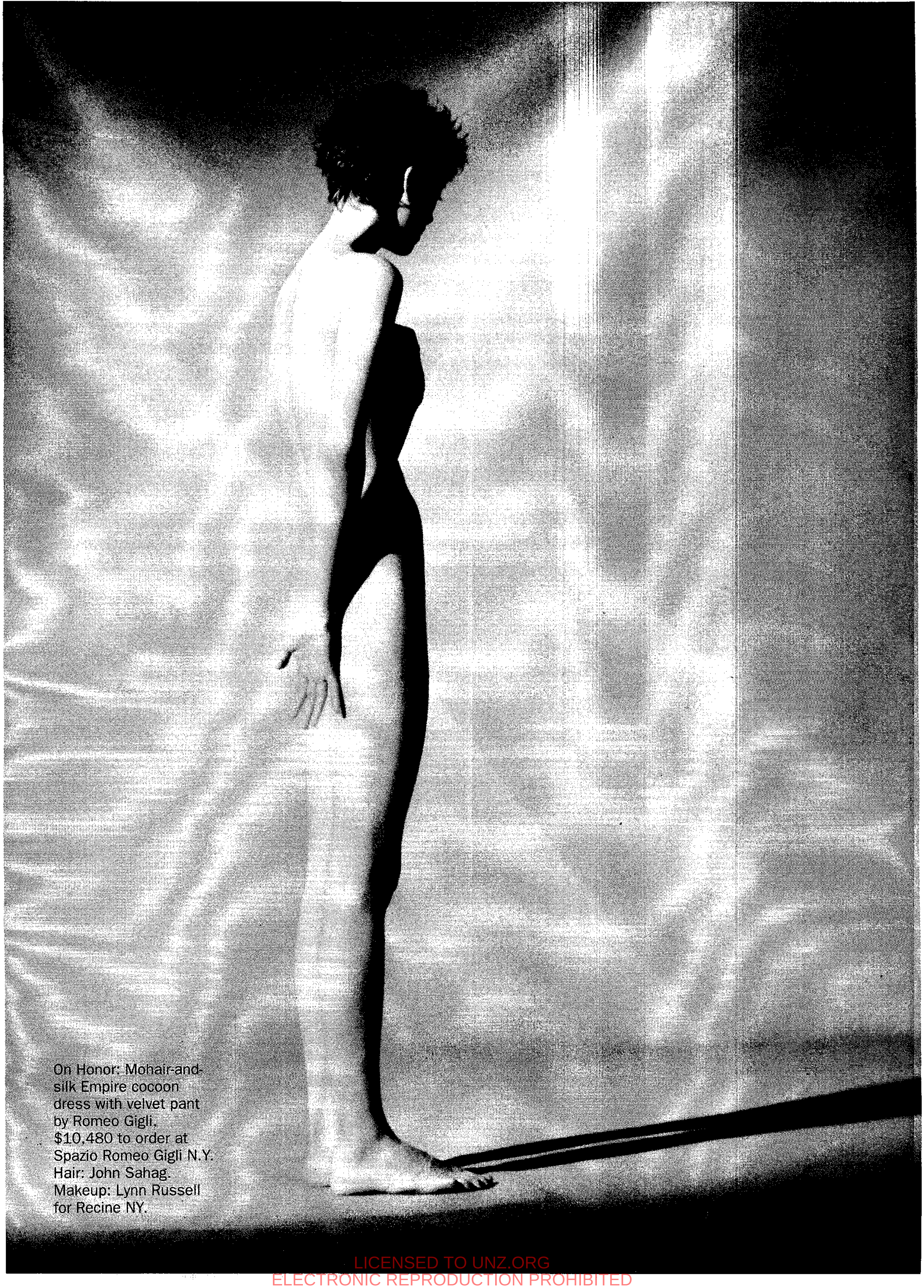
Photographed by **Dominique Issermann**



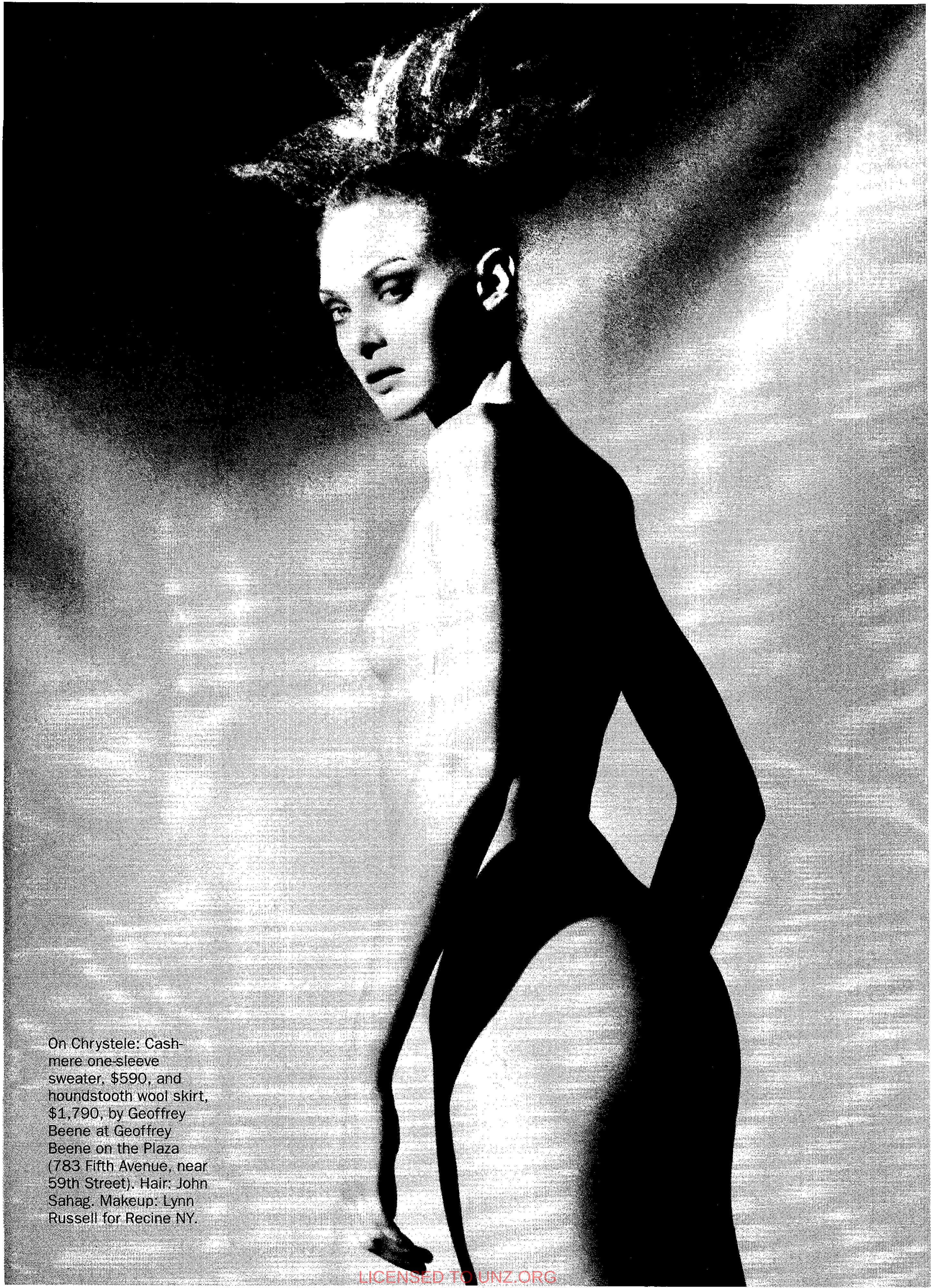
On Amit: Dress by Yohji Yamamoto, $1,790 at Barneys New York and Yohji Yamamoto (103 Grand Street). Hair: John Sahag. Makeup: Susan Houser for NARS.

All the best designers—the ones you could refer to as *brilliant* without actually being far off the mark—use as their starting point the naked female form. And as the pictures on the following pages attest, instead of treating the body as a problem to be solved, they approach it in much the same way, to embody an old phrase, that a painter does a canvas: by thinking of it as the most crucial element for creating a great piece of art.

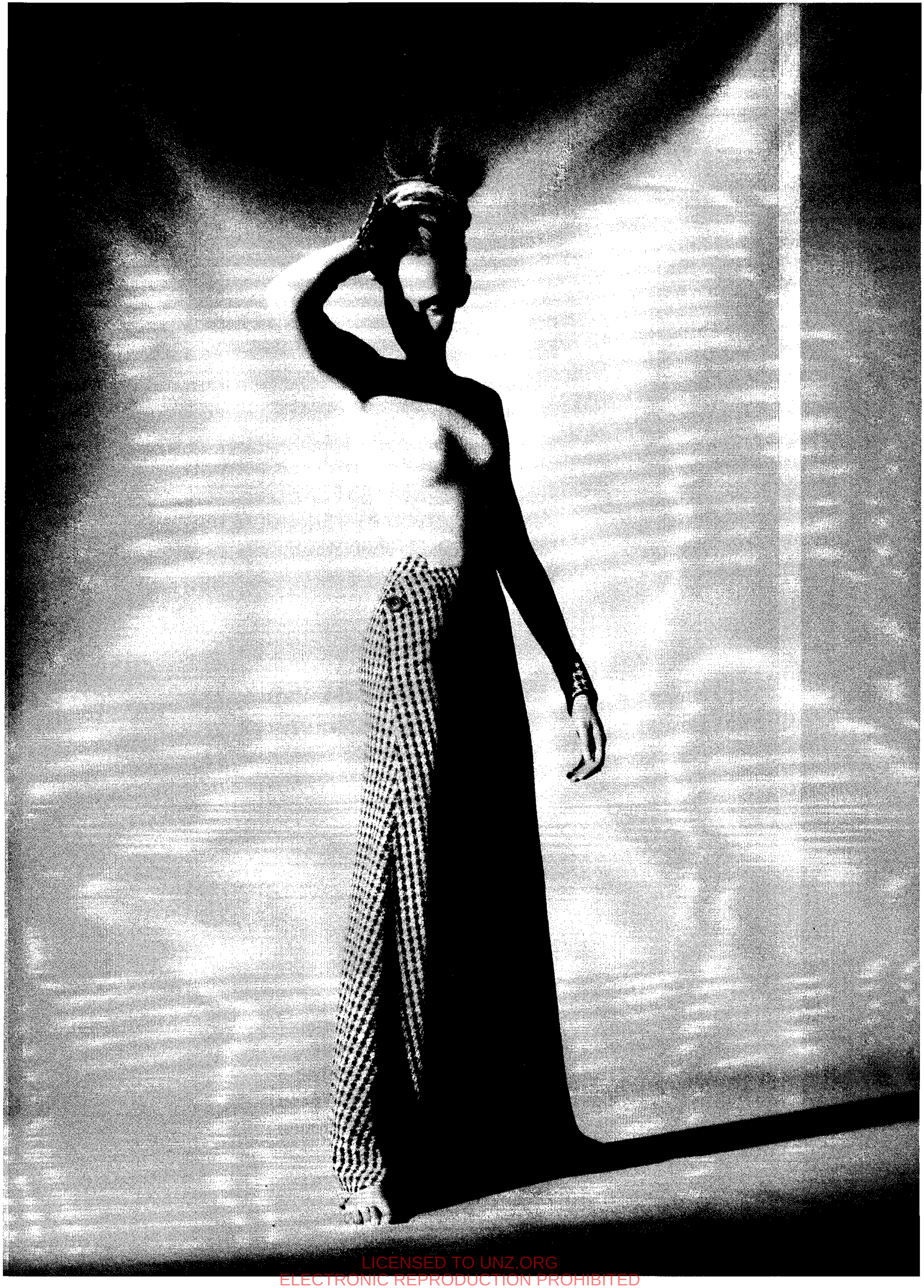
On James: *Faux*-suede dress, $9,040, with silk slip dress underneath, $1,650, both by John Galliano at Bagutta (402 West Broadway, near Spring Street); suede wrap shoes by Manolo Blahnik, $475 at Manolo Blahnik. Hair: John Sahag. Makeup: Susan Houser for NARS.

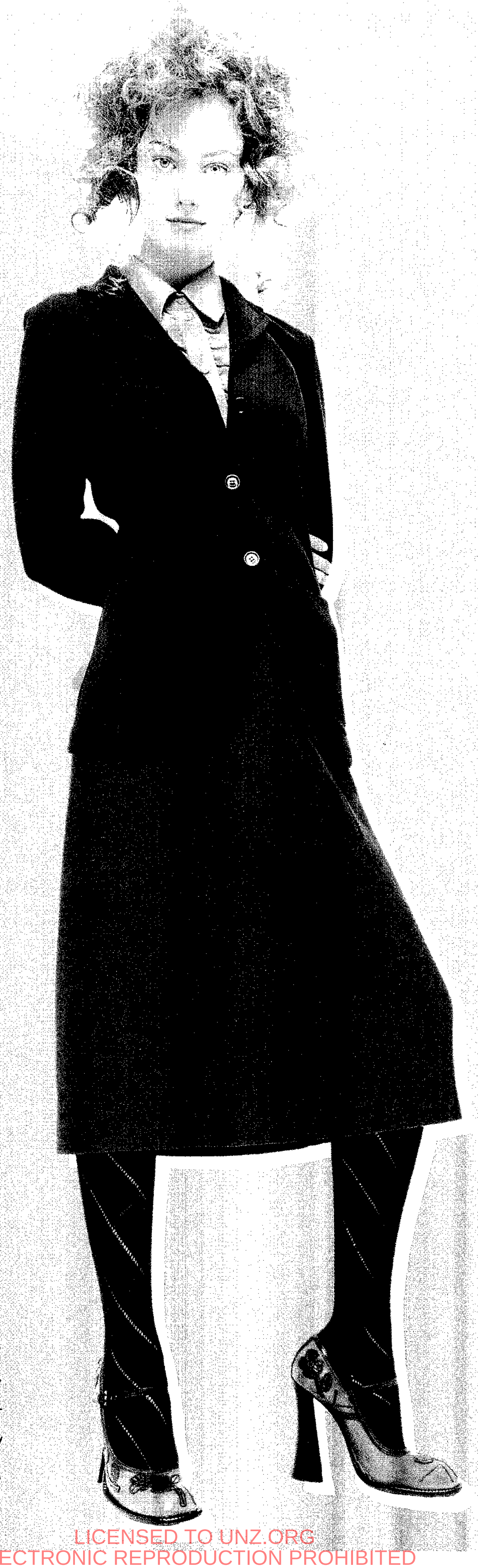


On Honor: Mohair-and-silk Empire cocoon dress with velvet pant by Romeo Gigli, $10,480 to order at Spazio Romeo Gigli N.Y. Hair: John Sahag. Makeup: Lynn Russell for Recine NY.



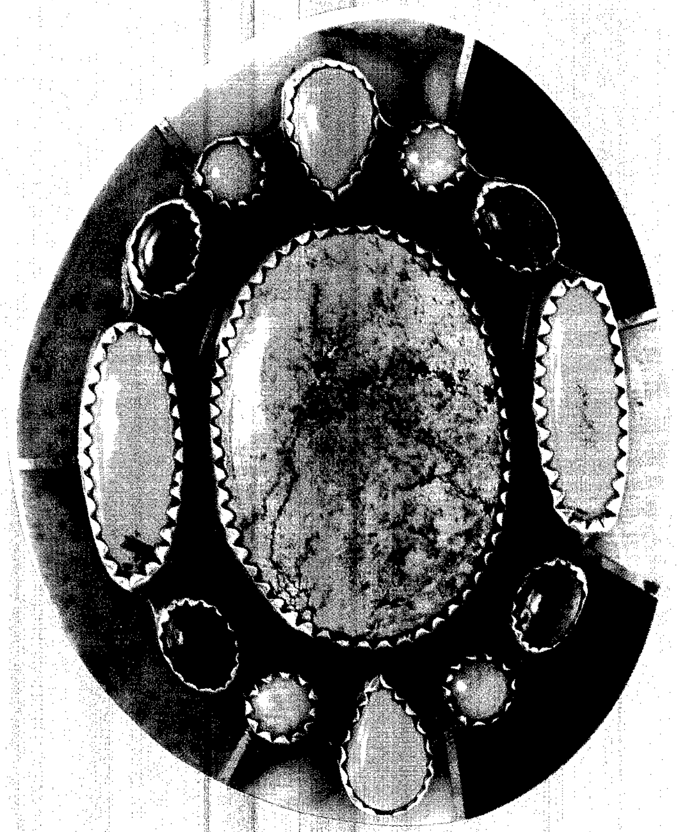
On Chrystele: Cashmere one-sleeve sweater, $590, and houndstooth wool skirt, $1,790, by Geoffrey Beene at Geoffrey Beene on the Plaza (783 Fifth Avenue, near 59th Street). Hair: John Sahag. Makeup: Lynn Russell for Recine NY.



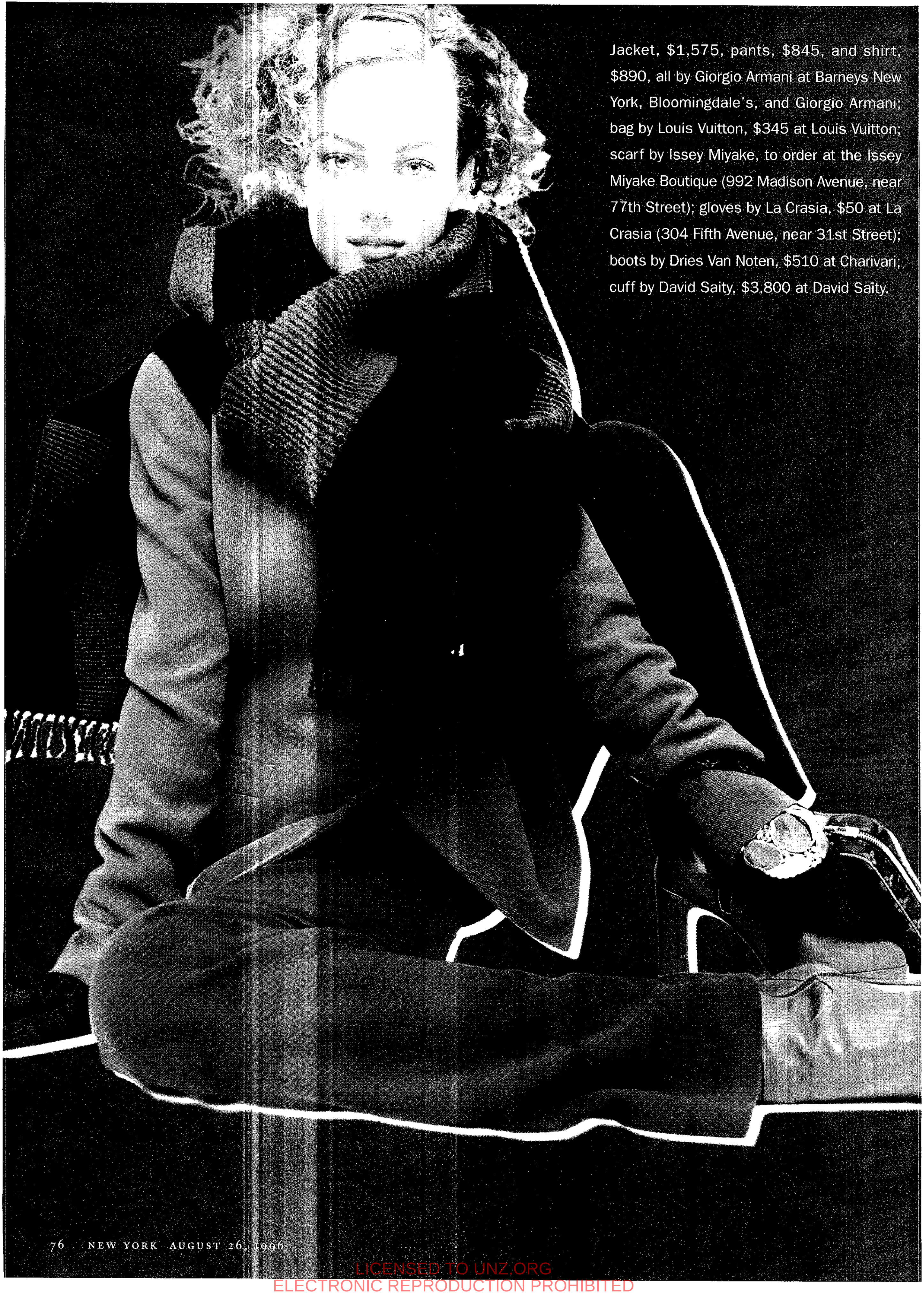


Chiffon blouse, $420, angora skirt, $430, wool-and-nylon jacket, $820, “Capretto” shoes, $510, and cashmere-and-wool hosiery, $165, all by Prada at Barneys New York and Prada.

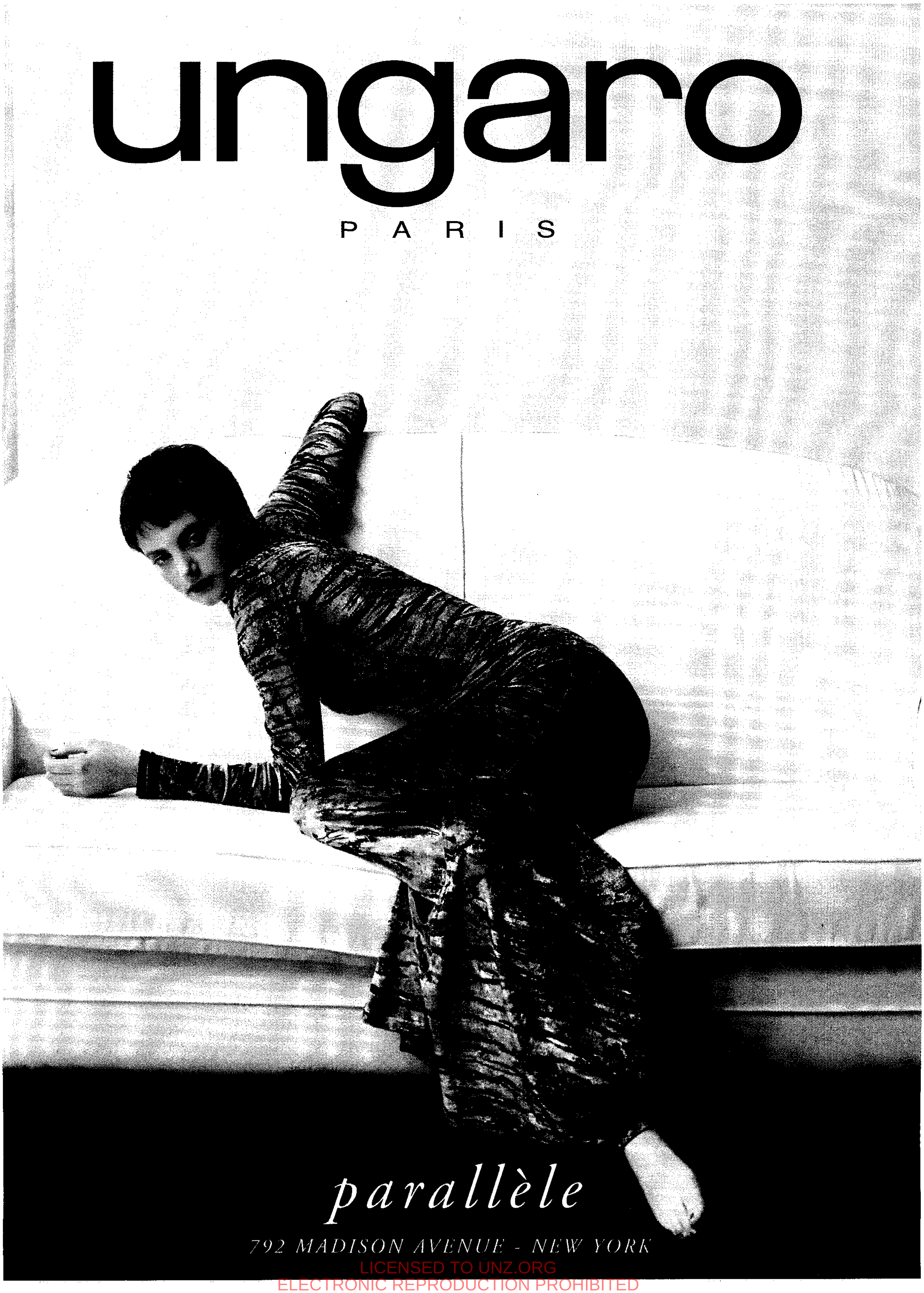
It



Above left, coat, $2,150, turtleneck, $500, trousers, $535, and shoes, $420, all by Gianni Versace at Gianni Versace and Saks Fifth Avenue; topaz ring, $2,000, and black amethyst ring, $1,800, by Marina Schiano at Neiman Marcus, Paramus, and at Saks Fifth Avenue; hosiery by Fogal, $23 at Bergdorf Goodman and Fogal. **Above,** jacket, $455, pants, $275, and shirt, $225, all by Ellen Tracy at Lord & Taylor and Saks Fifth Avenue; coat by M.A.G.-Magaschoni, $1,000 at the New York Look (570 Seventh Avenue, at 41st Street); necklace by Marina Schiano, $8,000 at Saks Fifth Avenue. **Left,** ring, $1,150 at David Saity (450 Park Avenue, at 57th Street). **Facing page,** jacket, $1,639 at Barneys New York and Saks Fifth Avenue; cardigan, $843 at Bergdorf Goodman; and pants, $597 at Barneys New York and Saks Fifth Avenue, all by Dolce & Gabbana; shoes by Prada, $490 at Prada and Saks Fifth Avenue, Greenwich; socks by CK, $9 at Macy's; necklaces by Angela Pintaldi, to order at Bergdorf Goodman.



Jacket, $1,575, pants, $845, and shirt, $890, all by Giorgio Armani at Barneys New York, Bloomingdale's, and Giorgio Armani; bag by Louis Vuitton, $345 at Louis Vuitton; scarf by Issey Miyake, to order at the Issey Miyake Boutique (992 Madison Avenue, near 77th Street); gloves by La Crasia, $50 at La Crasia (304 Fifth Avenue, near 31st Street); boots by Dries Van Noten, $510 at Charivari; cuff by David Saity, $3,800 at David Saity.


ungaro
PARIS
parallèle
792 MADISON AVENUE - NEW YORK

Shag sweater, $2,145, and pants, $575, both by Missoni at Saks Fifth Avenue; bowling bag by Old Navy, $22.50 at Old Navy; boots by Dries Van Noten, $510 at Charivari.

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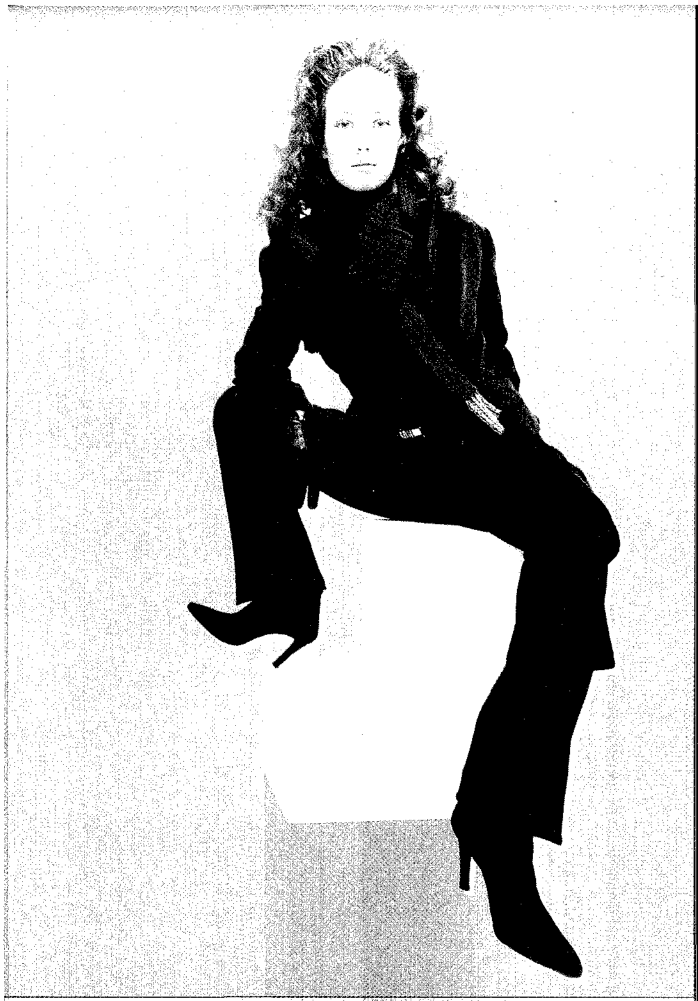
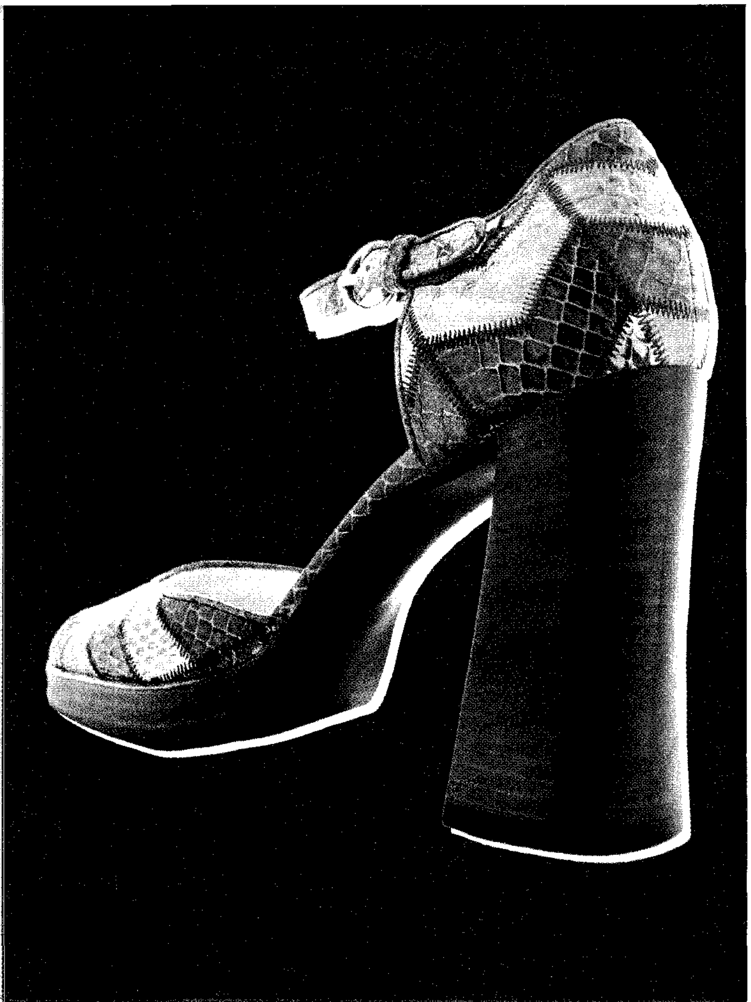
Chestnut Hill MA Chicago IL Costa Mesa CA Dallas TX Houston TX Seattle WA Short Hills NJ Troy MI Westport CT

Hair by Christopher Lockhart for Sarah Laird.
Makeup by Christy Coleman for Jed Root.



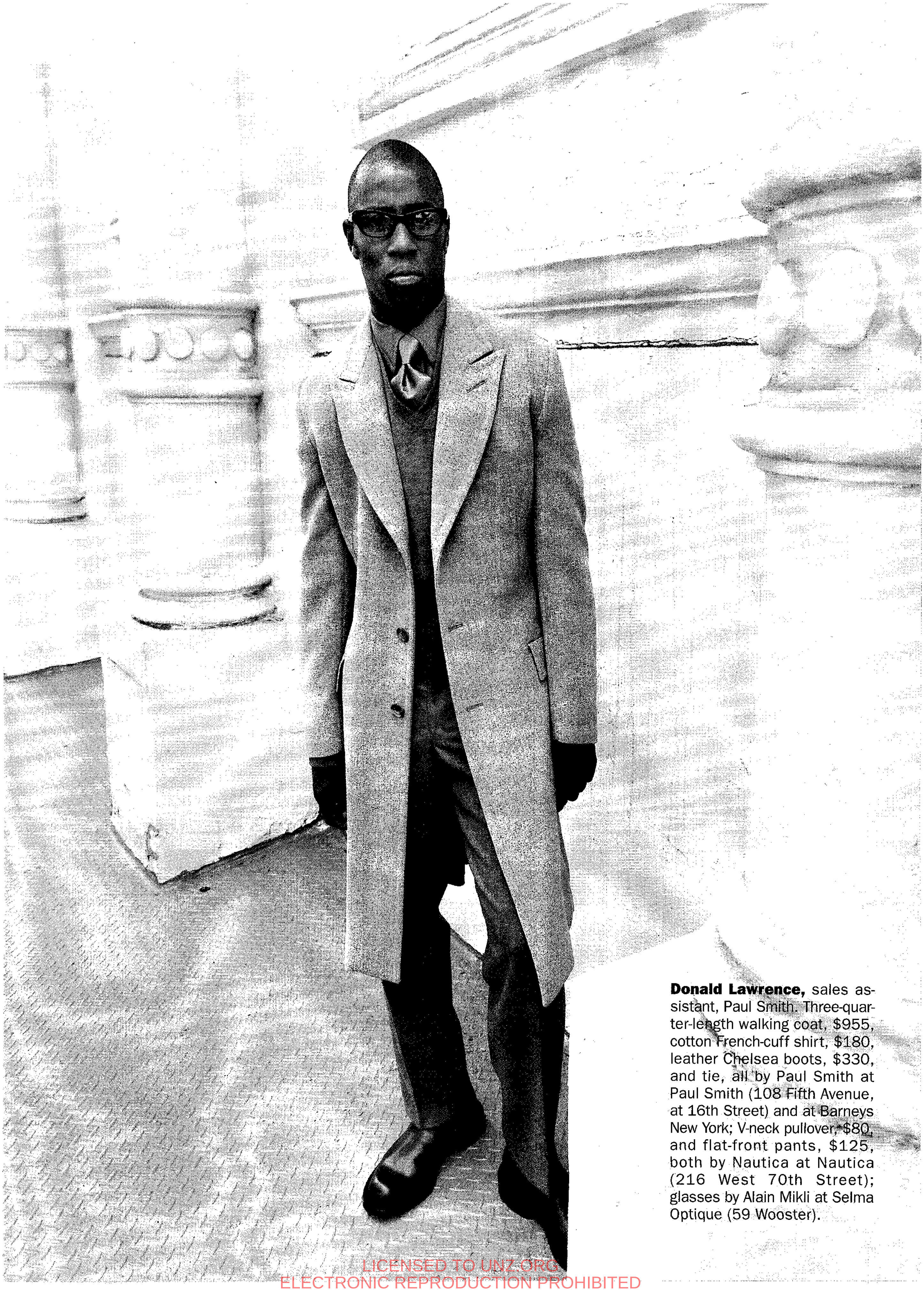


[illegible] $350, and shirt, $[illegible] Banana Republic; bomber [illegible] pants by Sportm[illegible] Folli Follie, both $105 [illegible] Avenue, near 57th Street [illegible], $170 at Barneys New [illegible] $95, bodysuit, $750, [illegible] at Polo/Ralph Lauren [illegible] Laurent; boots by Yves Saint [illegible] Fifth Avenue and Yves Saint Laurent [illegible] 56th Street); hosiery by [illegible] by Chanel, $435 [illegible] Apropo, about $110 at [illegible] Above right, shoes by [illegible] Miu (100 Prince Street) [illegible] right, top by Calvin Klein [illegible] Barneys New York, Calvin Klein, and Lord & Tay[illegible] by Calvin Klein, $[illegible] at Calvin Klein and Lord & [illegible]; [illegible] by Issey Miyake, to order at Issey Miyake; [illegible] by Robert Clergerie, $320 at Barneys New York; [illegible] by [illegible] $12 at Bloomingdale's and Macy's.

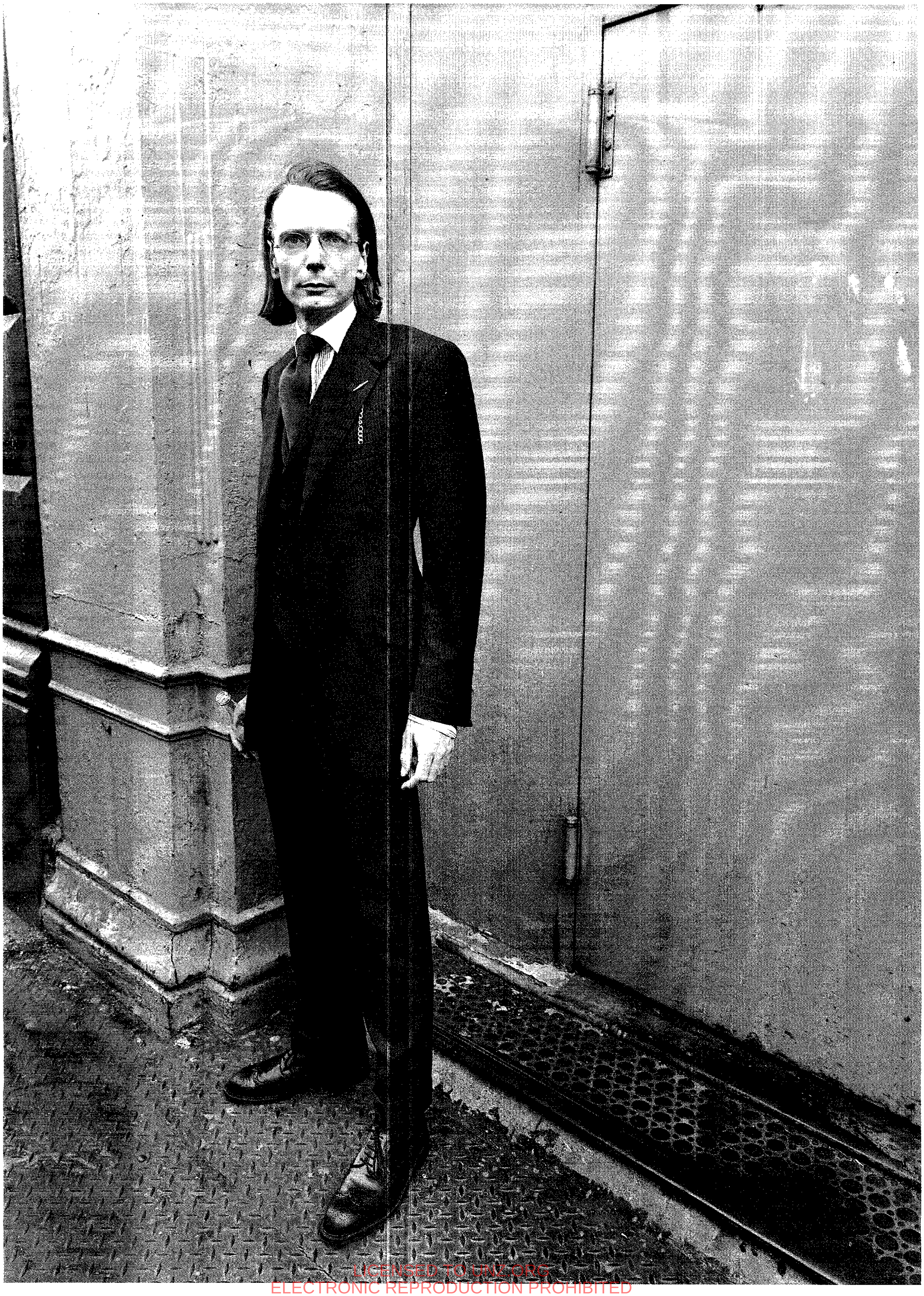
That's just dandy.

A lesson in spit-and-polish high style from some of New York's nattiest.

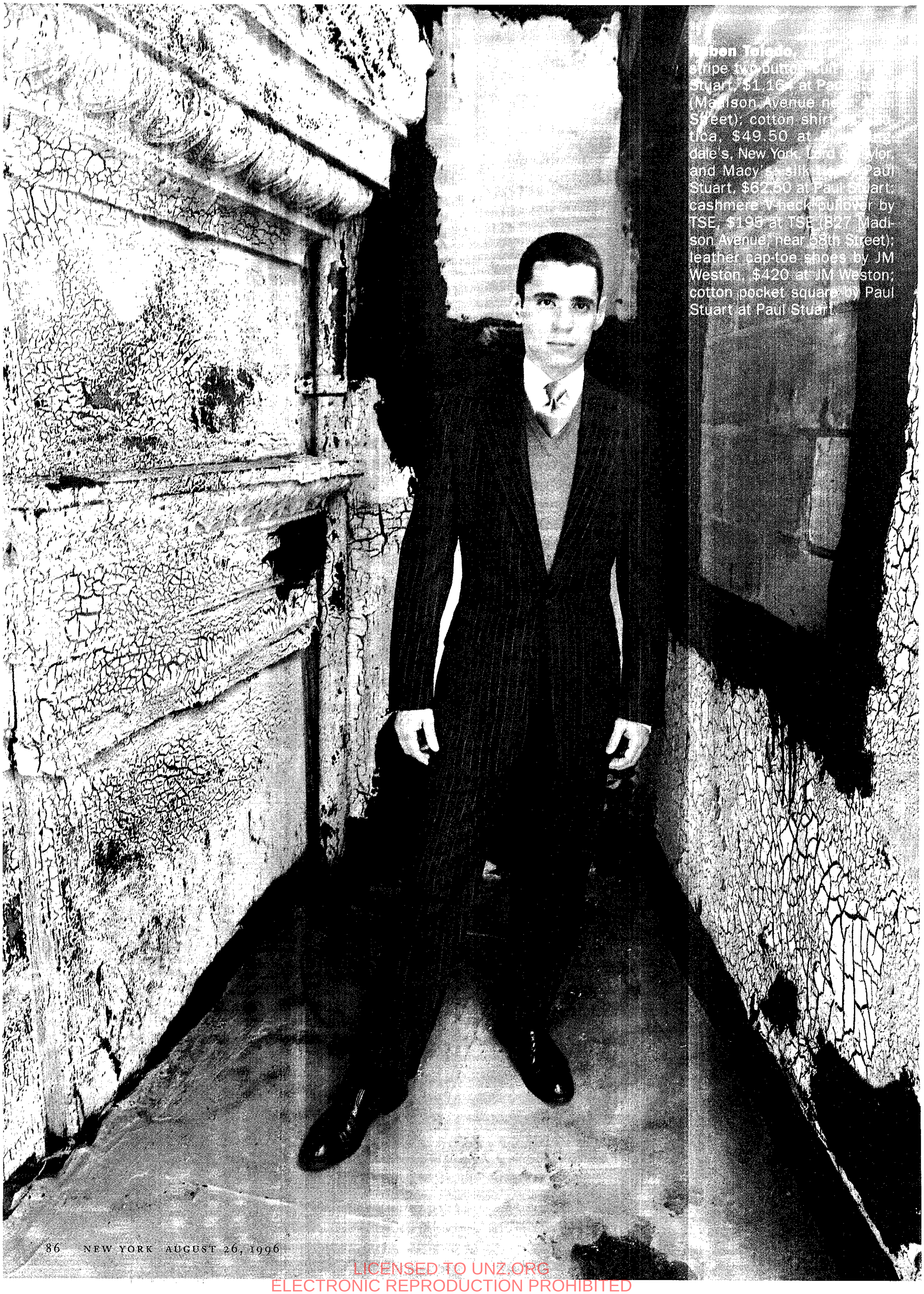
Photographed by **Christian Witkin**
Styled by **Garth Condit**



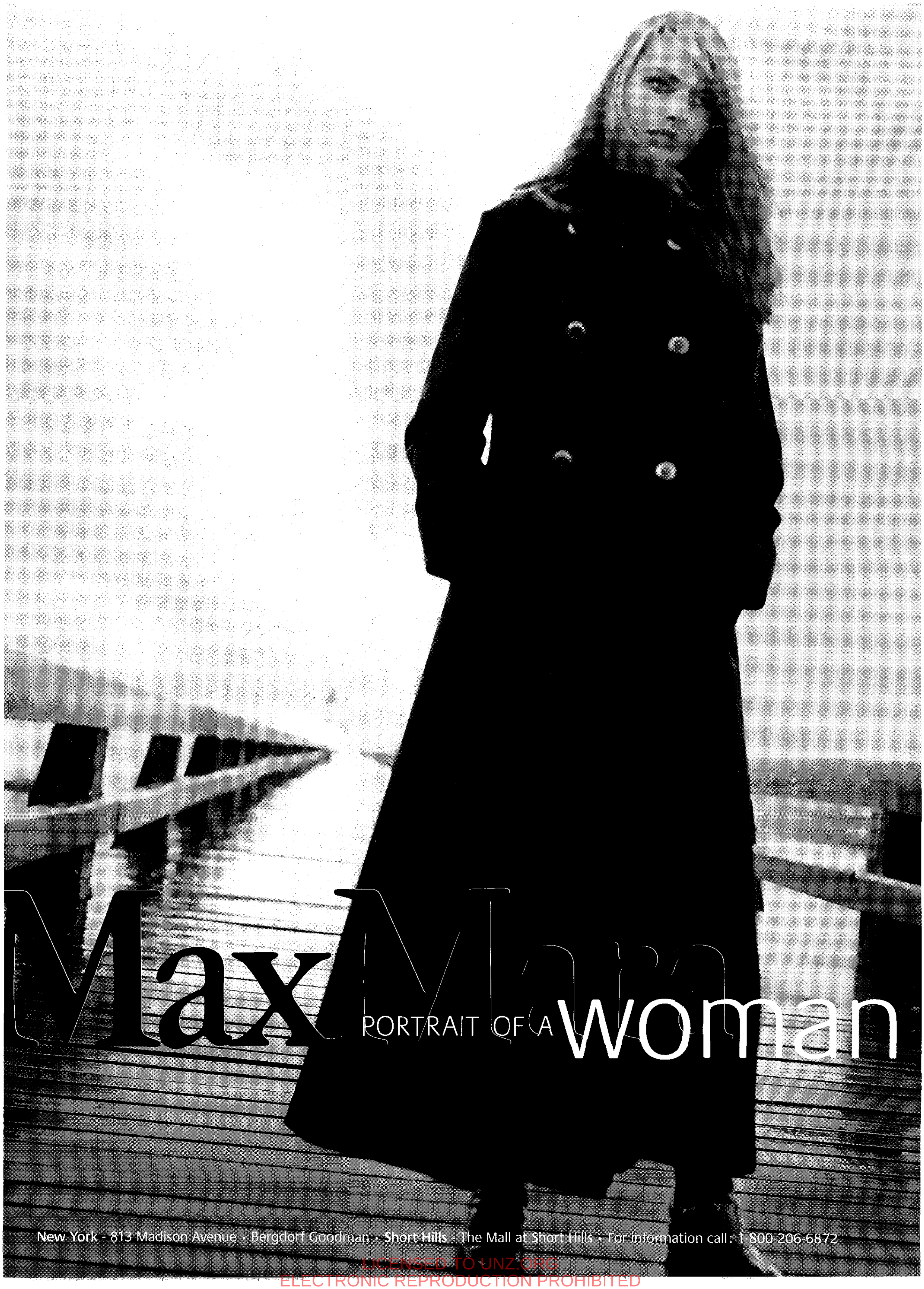
Donald Lawrence, sales assistant, Paul Smith. Three-quarter-length walking coat, $955, cotton French-cuff shirt, $180, leather Chelsea boots, $330, and tie, all by Paul Smith at Paul Smith (108 Fifth Avenue, at 16th Street) and at Barneys New York; V-neck pullover, $80, and flat-front pants, $125, both by Nautica at Nautica (216 West 70th Street); glasses by Alain Mikli at Selma Optique (59 Wooster).



Cecilia Dean, editor, *Visionaire* magazine. Suit by Dolce and Gabbana, $1,381 at Barneys New York and Saks Fifth Avenue; men's stretch shirt by Prada, $300 at Bagutta (402 West Broadway, near Spring Street), Barneys New York, and Charivari (18 West 57th Street); diamond-on-platinum-wire necklace by Elsa Perretti for Tiffany & Co., $6,000 at all Tiffany & Co. locations; socks by Ralph Lauren Hosiery at Polo/Ralph Lauren (867 Madison Avenue, near 72nd Street); sandals by Dolce & Gabbana, $407 at Bergdorf Goodman, Jimmy's (1226 Kings Highway, Brooklyn), and Saks Fifth Avenue. **David Dean,** director, Printed Matter Bookstore (left). Worsted-wool three-piece pinstriped suit by Ralph Lauren Purple Label, $1,830, French-cuff shirt, $250, and silk tie, both by Ralph Lauren, all at Polo/Ralph Lauren; wing-tip shoes by JM Weston, $535 at JM Weston (42 East 57th Street); antique silver watch by Ralph Lauren, $275 at Polo/Ralph Lauren.



[illegible]ben Toledo, [illegible] stripe two-button suit [illegible] Stuart, $1,164 at Pa[illegible] (Madison Avenue n[illegible] Street); cotton shirt [illegible] tica, $49.50 at [illegible] dale's, New York, Lord & Taylor, and Macy's; silk [illegible] Paul Stuart, $62.50 at Paul Stuart; cashmere V-neck pullover by TSE, $195 at TSE (827 Madison Avenue, near 58th Street); leather cap-toe shoes by JM Weston, $420 at JM Weston; cotton pocket square by Paul Stuart at Paul Stuart.


MaxMara
PORTRAIT OF A woman

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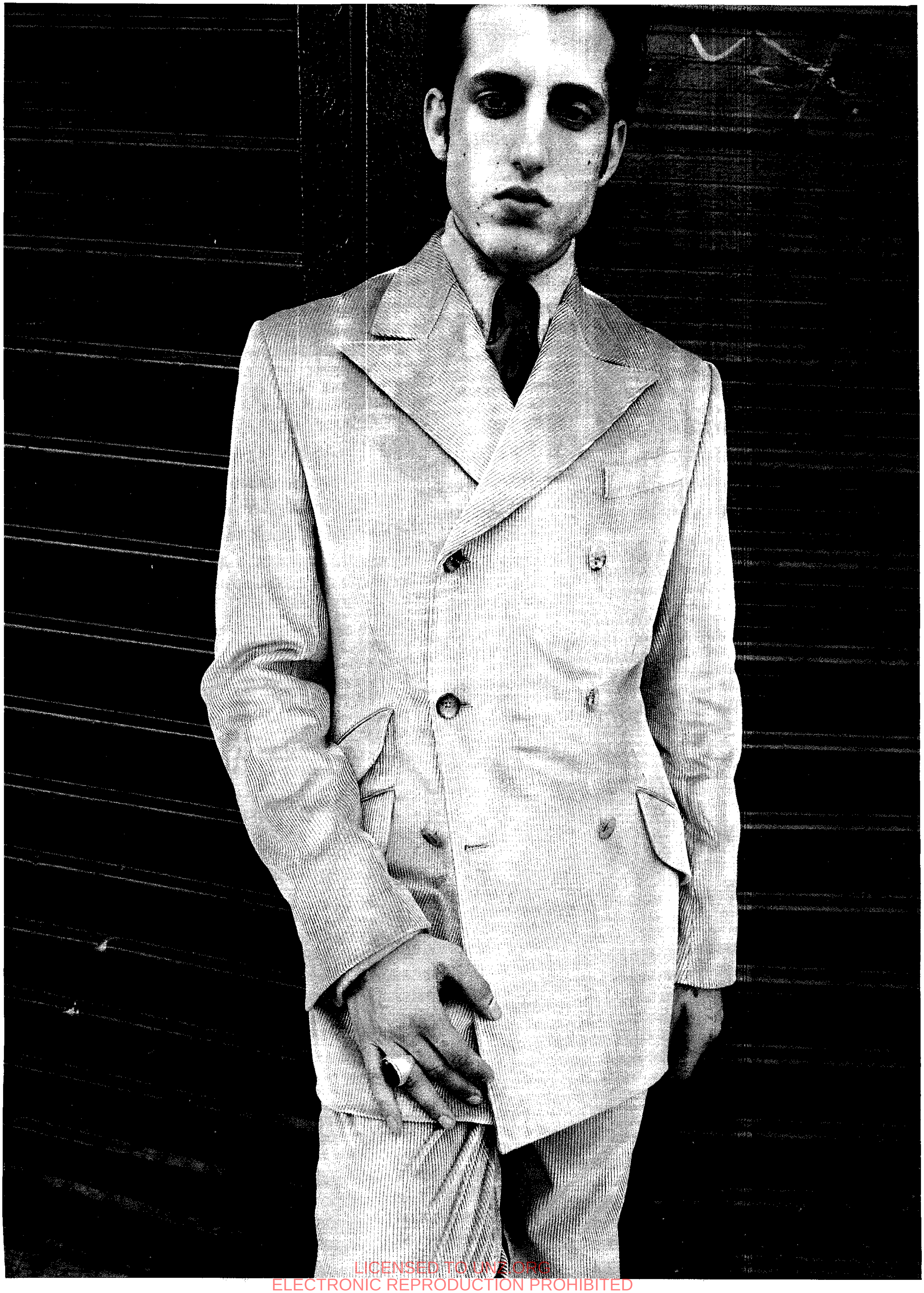
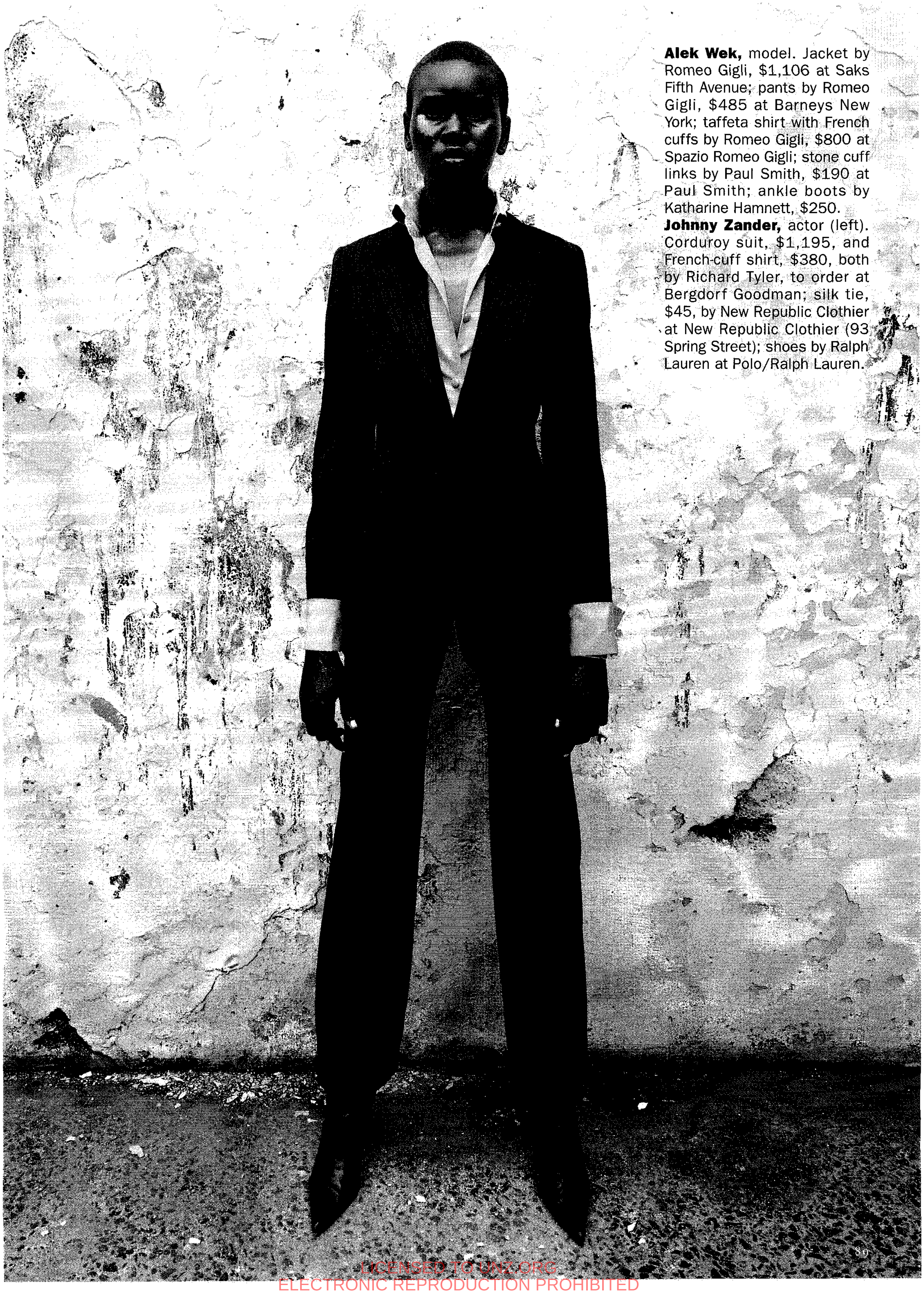
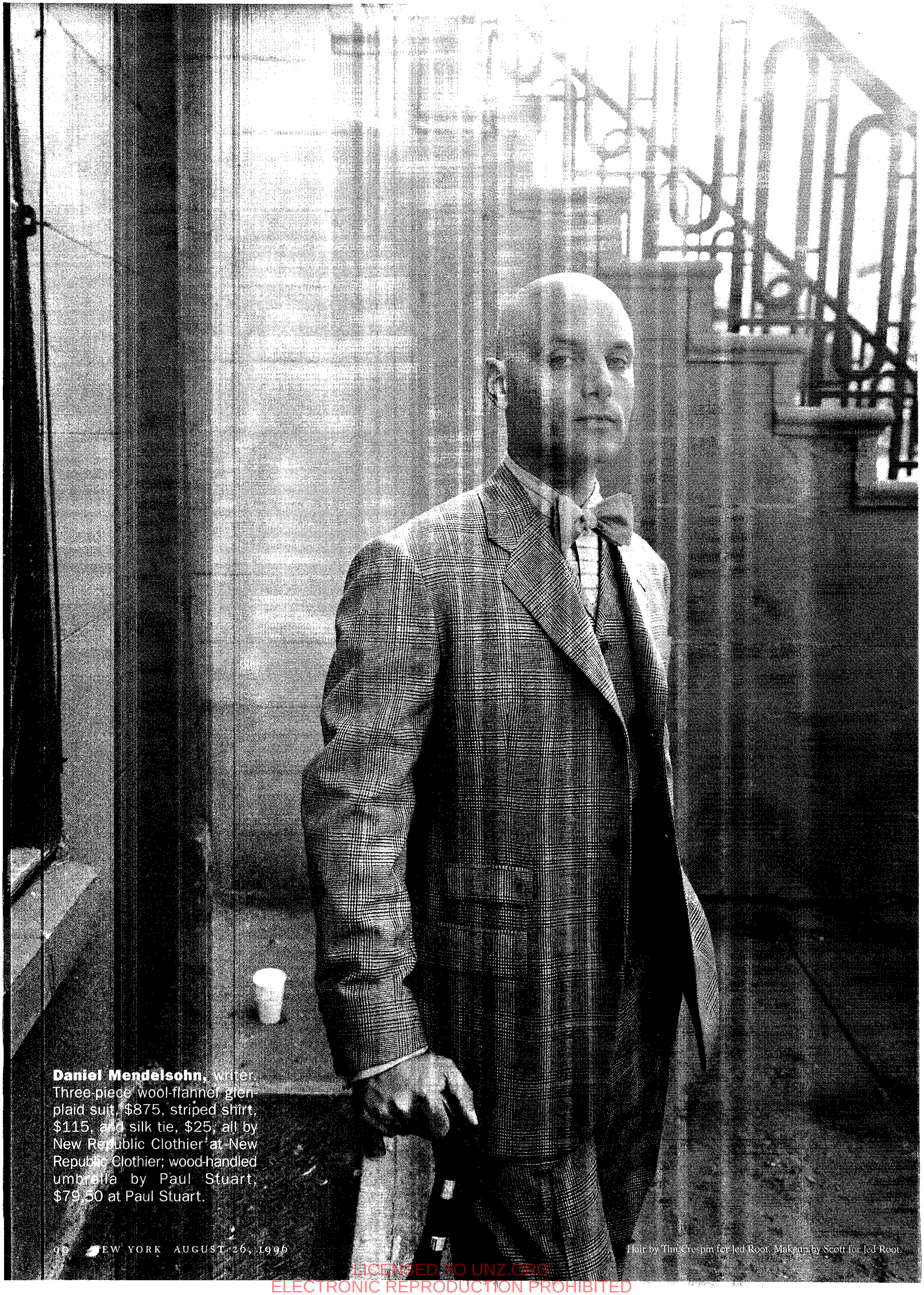




Alek Wek, model. Jacket by Romeo Gigli, $1,106 at Saks Fifth Avenue; pants by Romeo Gigli, $485 at Barneys New York; taffeta shirt with French cuffs by Romeo Gigli, $800 at Spazio Romeo Gigli; stone cuff links by Paul Smith, $190 at Paul Smith; ankle boots by Katharine Hamnett, $250. **Johnny Zander,** actor (left). Corduroy suit, $1,195, and French-cuff shirt, $380, both by Richard Tyler, to order at Bergdorf Goodman; silk tie, $45, by New Republic Clothier at New Republic Clothier (93 Spring Street); shoes by Ralph Lauren at Polo/Ralph Lauren.



Daniel Mendelsohn, writer. Three-piece wool-flannel glen-plaid suit, $875, striped shirt, $115, and silk tie, $25, all by New Republic Clothier at New Republic Clothier; wood-handled umbrella by Paul Stuart, $79.50 at Paul Stuart.

Hair by Tim Crespin for Jed Root. Makeup by Scott for Jed Root.

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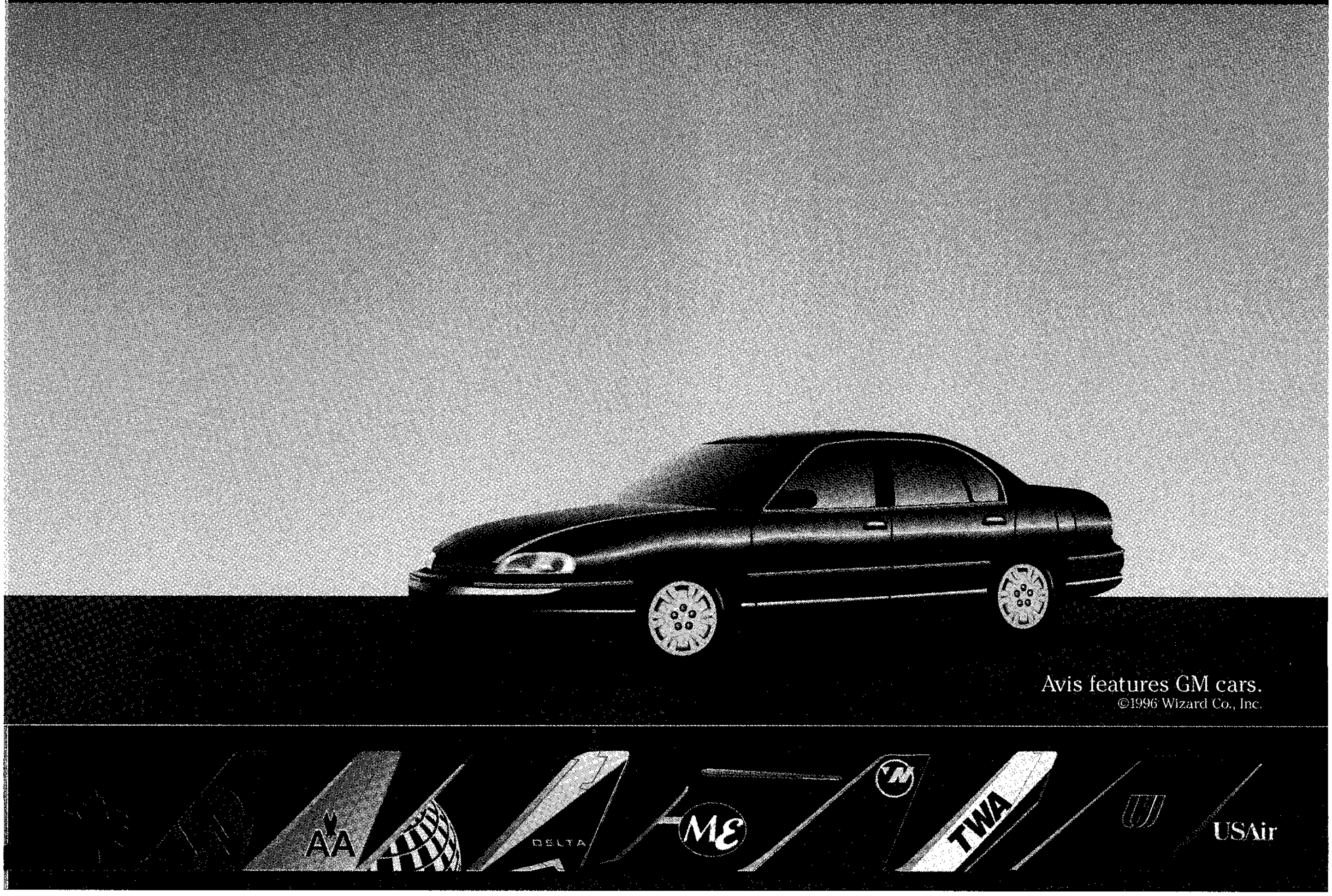

Avis features GM cars.
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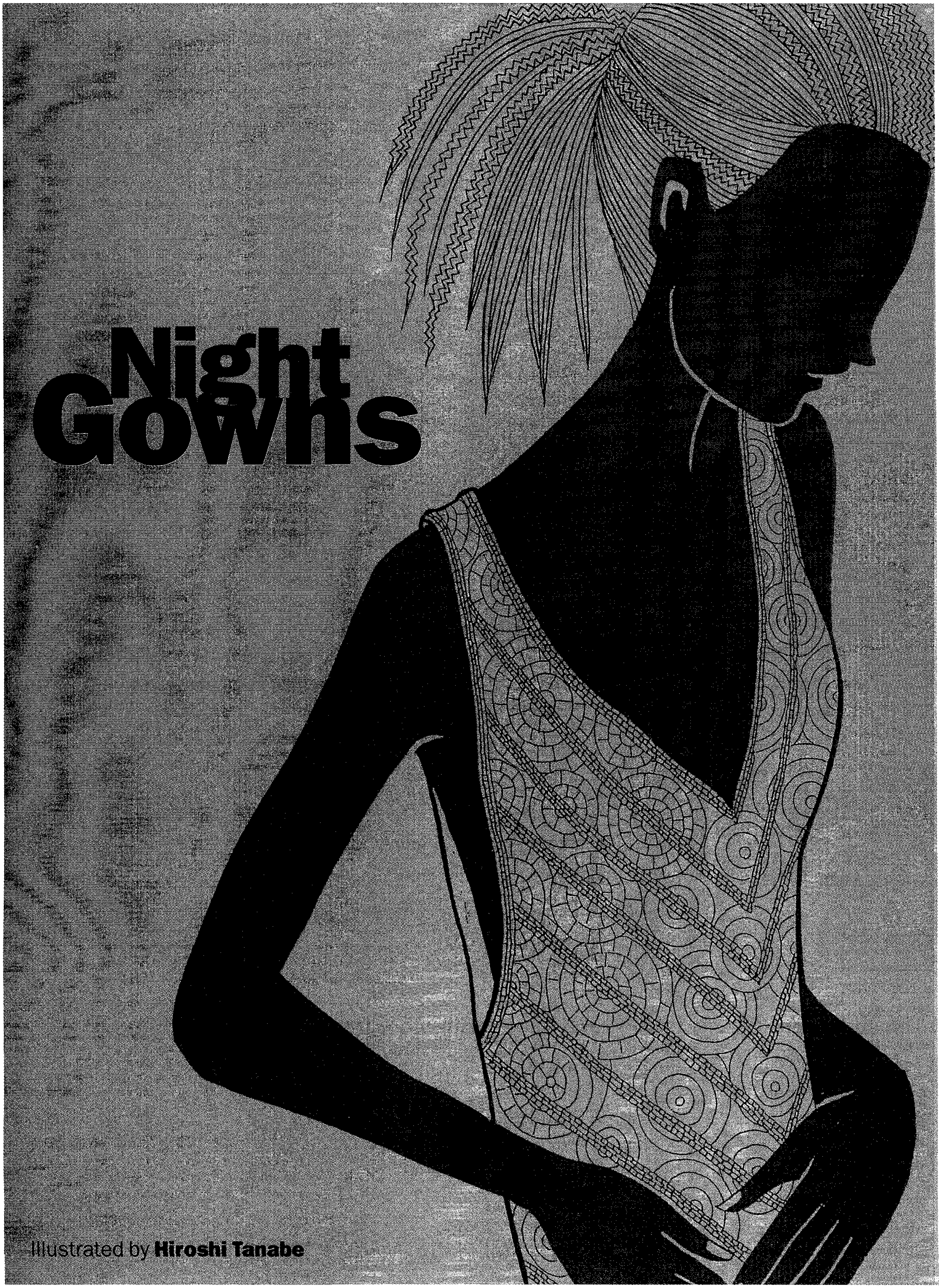
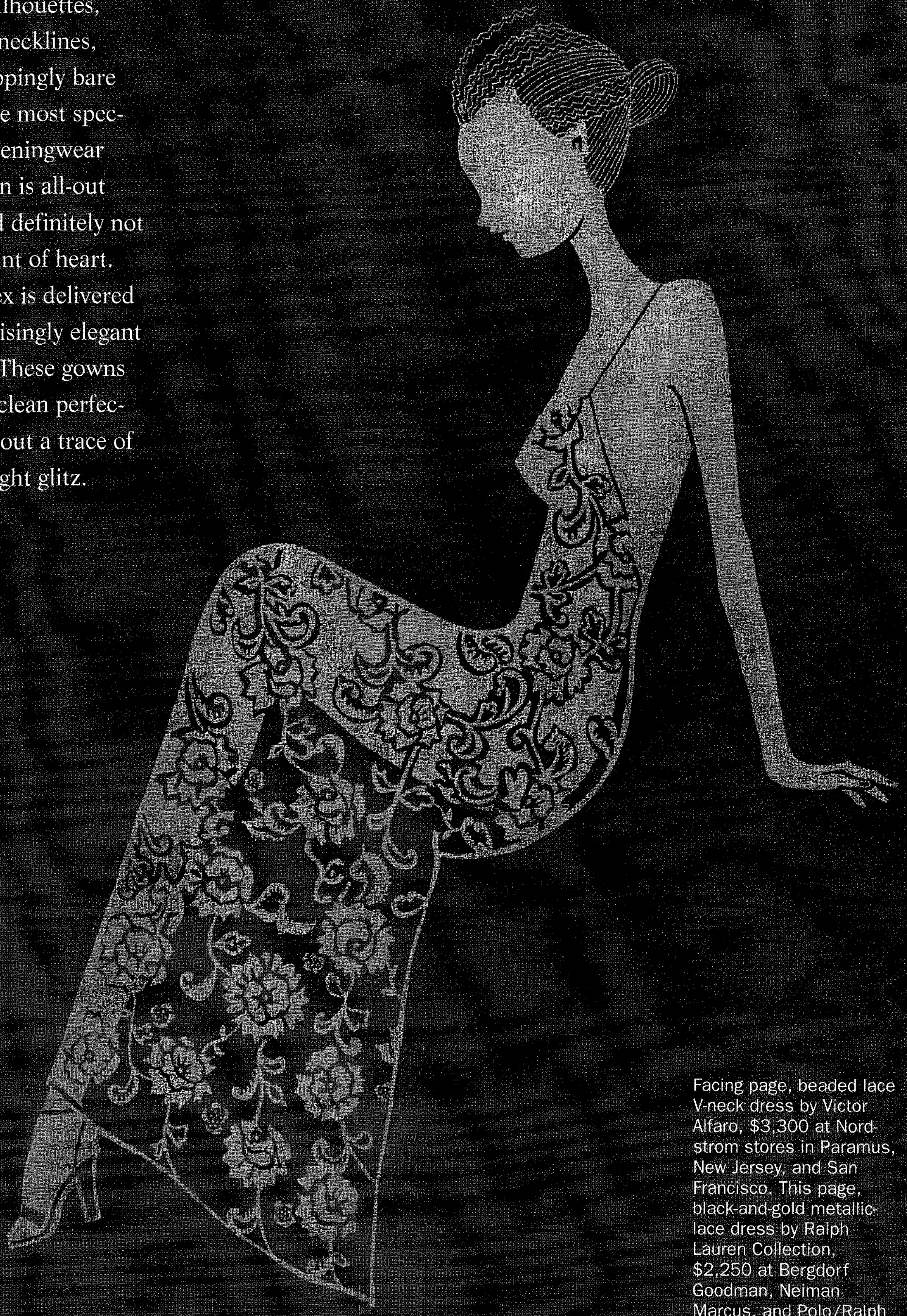
Night Gowns

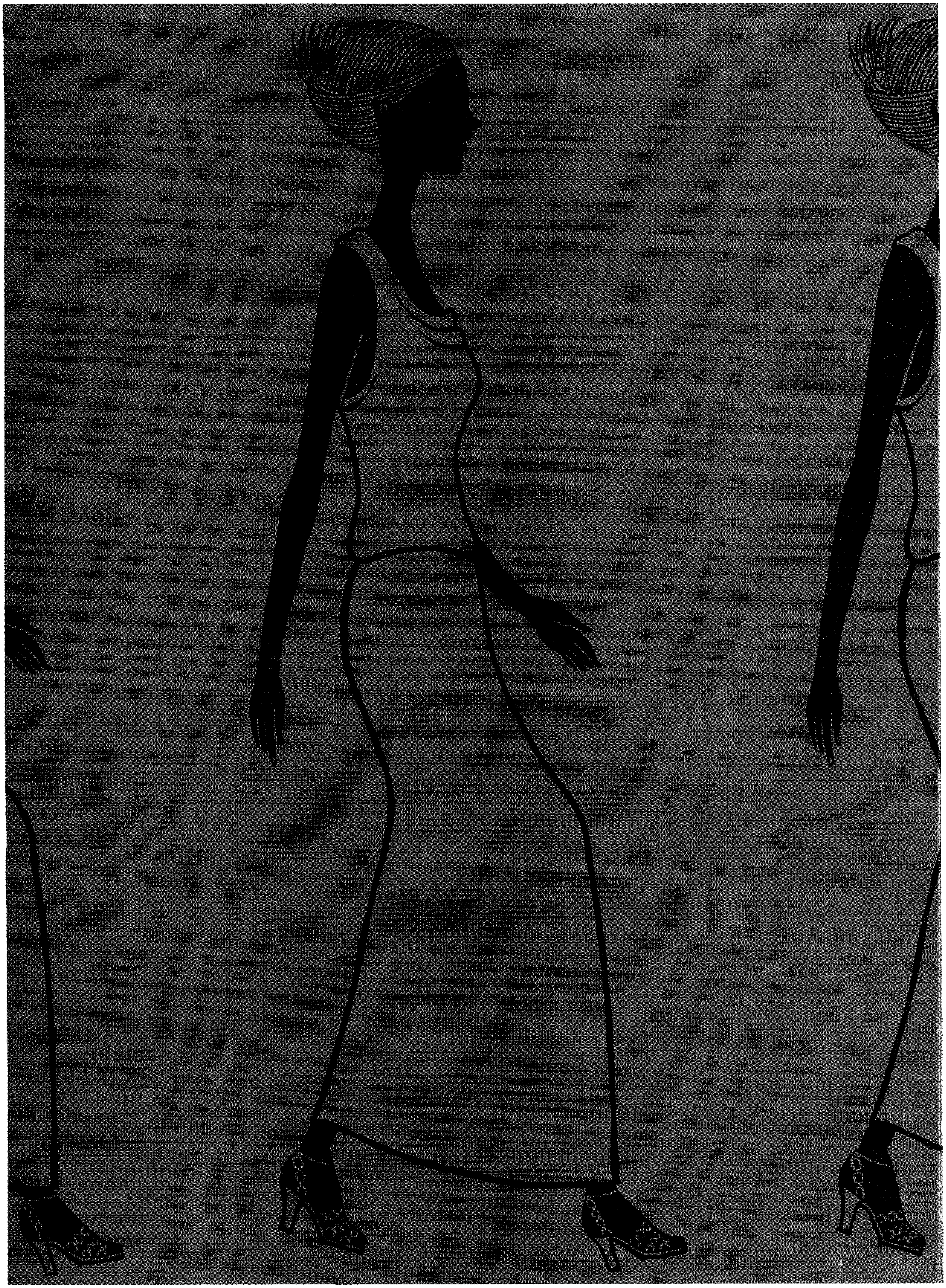


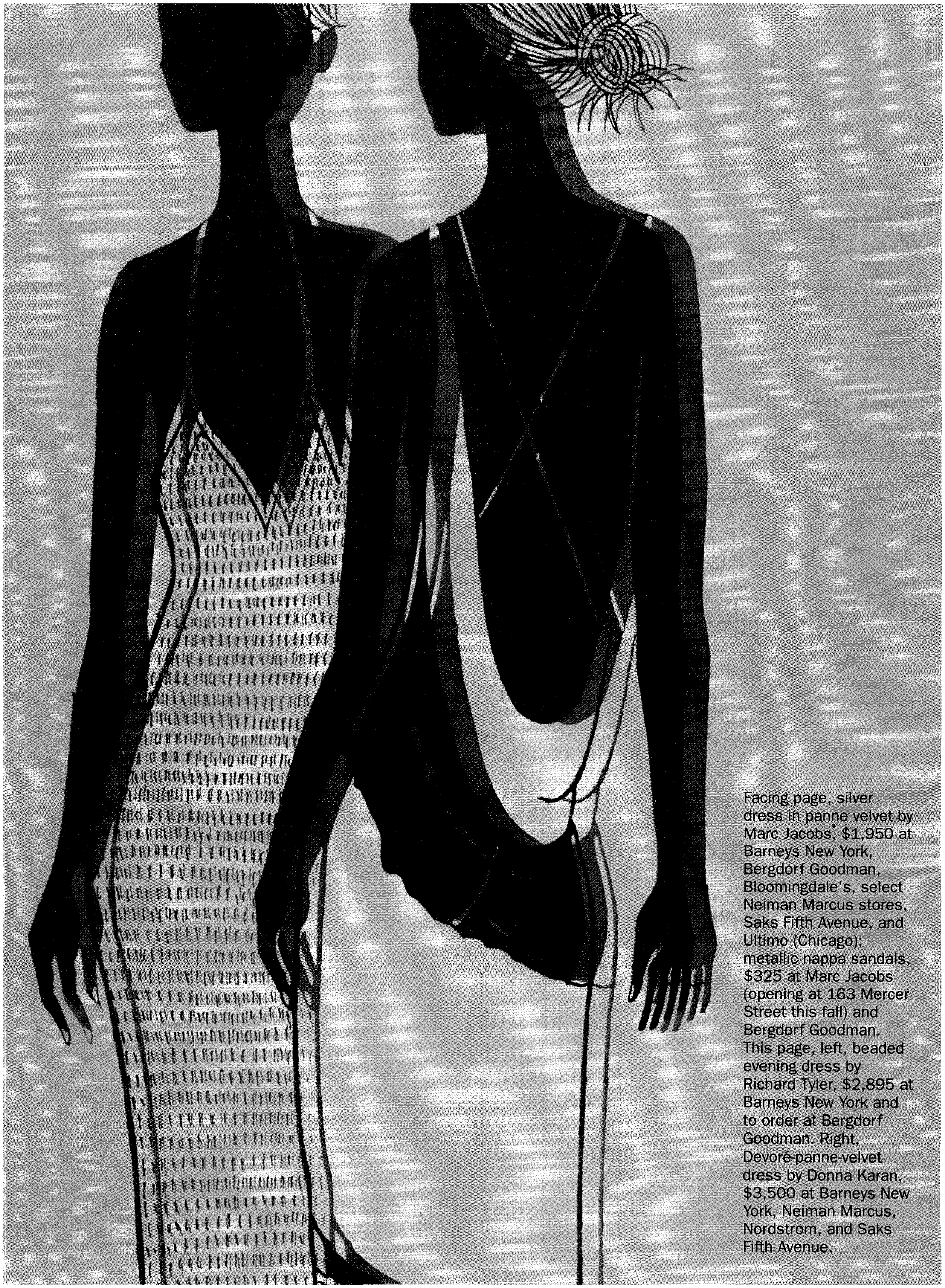
Illustrated by **Hiroshi Tanabe**

Narrow silhouettes, plunging necklines, heart-stoppingly bare backs: The most spectacular eveningwear this season is all-out slinky and definitely not for the faint of heart. But the sex is delivered in a surprisingly elegant package. These gowns project a clean perfection, without a trace of overwrought glitz.



Facing page, beaded lace V-neck dress by Victor Alfaro, $3,300 at Nordstrom stores in Paramus, New Jersey, and San Francisco. This page, black-and-gold metallic-lace dress by Ralph Lauren Collection, $2,250 at Bergdorf Goodman, Neiman Marcus, and Polo/Ralph Lauren stores in New York and Beverly Hills. Gold sandals by Ralph Lauren.

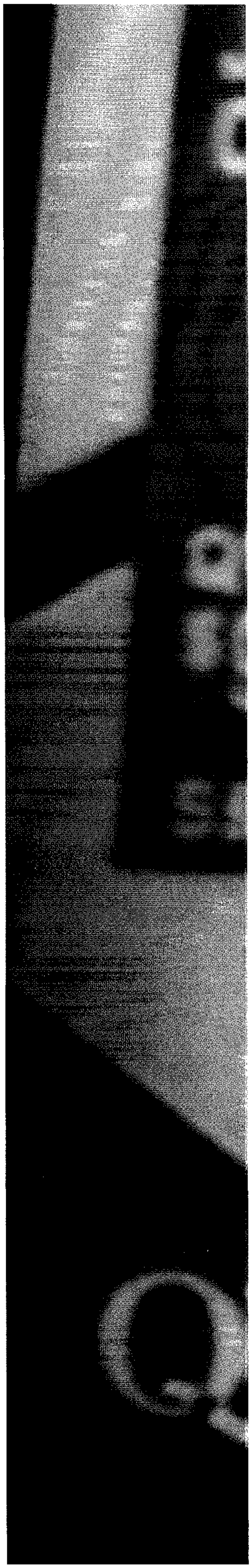




Facing page, silver dress in panne velvet by Marc Jacobs, $1,950 at Barneys New York, Bergdorf Goodman, Bloomingdale's, select Neiman Marcus stores, Saks Fifth Avenue, and Ultimo (Chicago); metallic nappa sandals, $325 at Marc Jacobs (opening at 163 Mercer Street this fall) and Bergdorf Goodman. This page, left, beaded evening dress by Richard Tyler, $2,895 at Barneys New York and to order at Bergdorf Goodman. Right, Devoré-panne-velvet dress by Donna Karan, $3,500 at Barneys New York, Neiman Marcus, Nordstrom, and Saks Fifth Avenue.

Change the Channel

As with television, so goes fashion. Can't find something you like? Switch stations.



QVC: On Janet, "Iced Silver" nail polish by Revlon, $3.95 at Macy's; sterling-silver rings with semiprecious stones by Marina Schiano, from $2,000 to $8,000 at Neiman Marcus, Paramus, and Saks Fifth Avenue. Manicure by Olga Titova for Oribe.

Photographed by **Chris Callis**

TV
VCR
VCR/TV
POWER
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DISPLAY
Q.V.
MUTE
MENU
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CANCEL
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AUDIO
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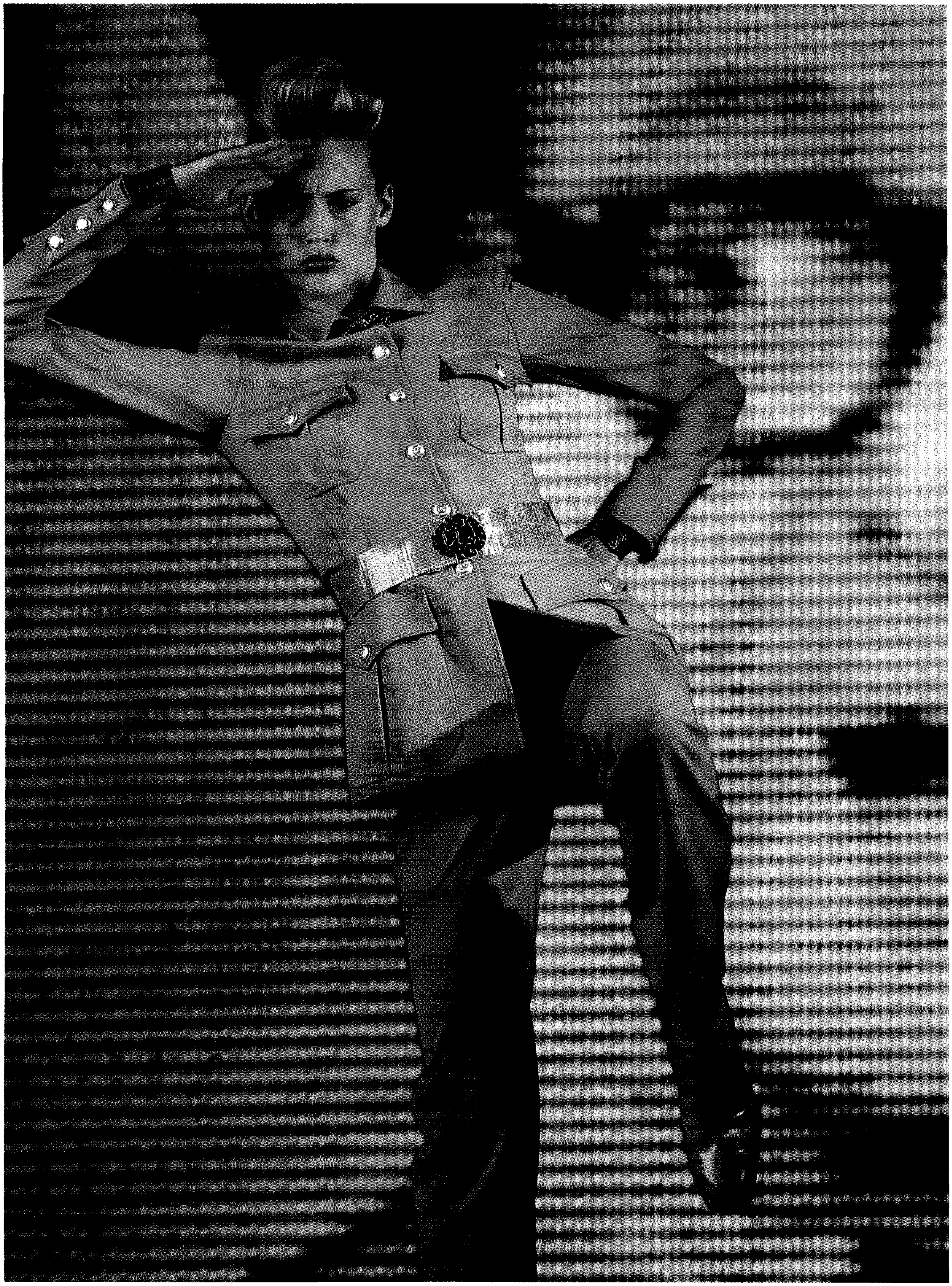
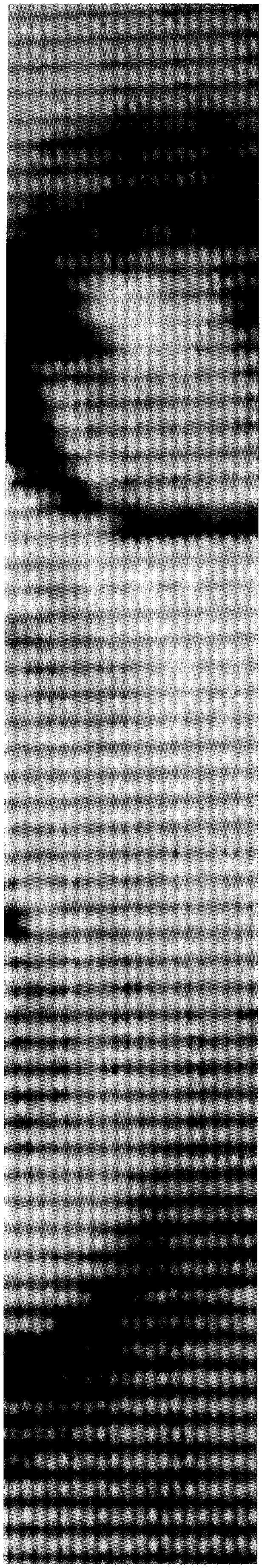
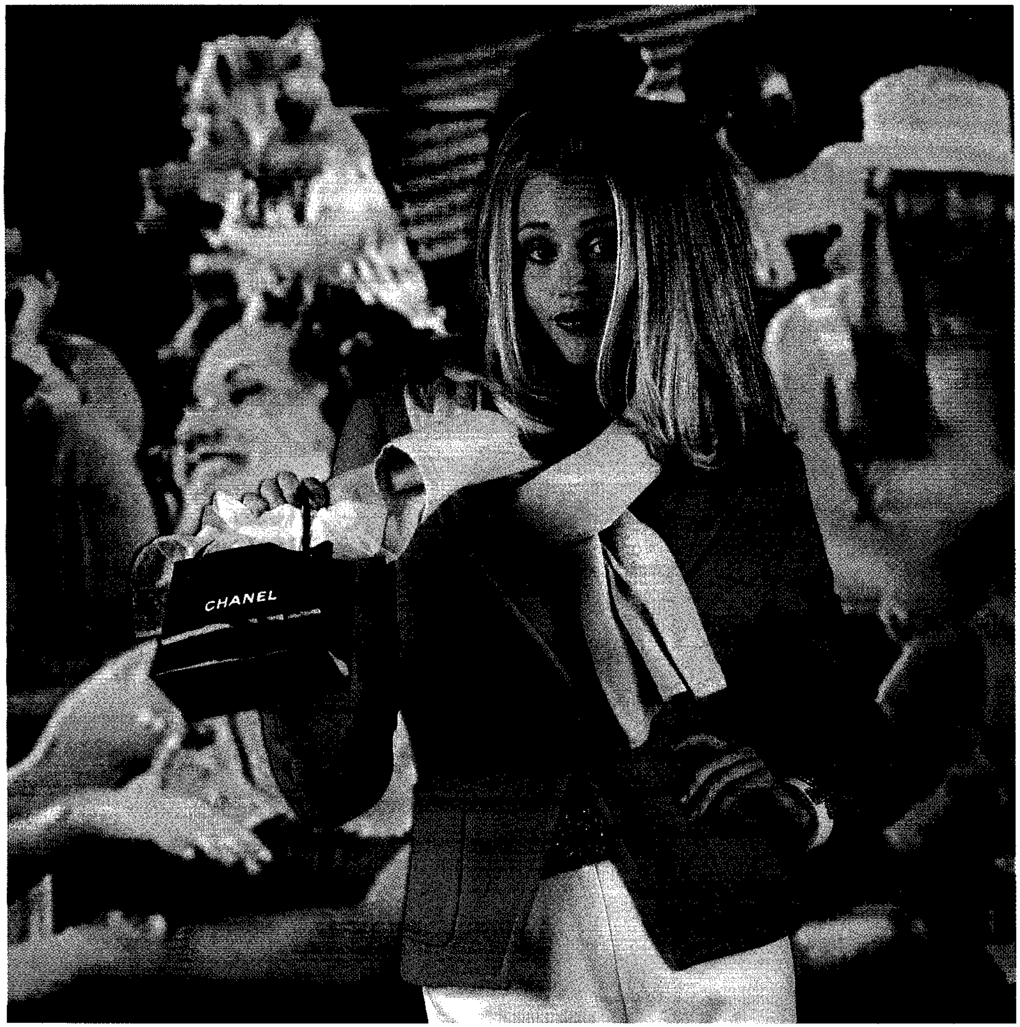
Hair by John Sahag. Makeup by Jorg Serio for Jed Root.

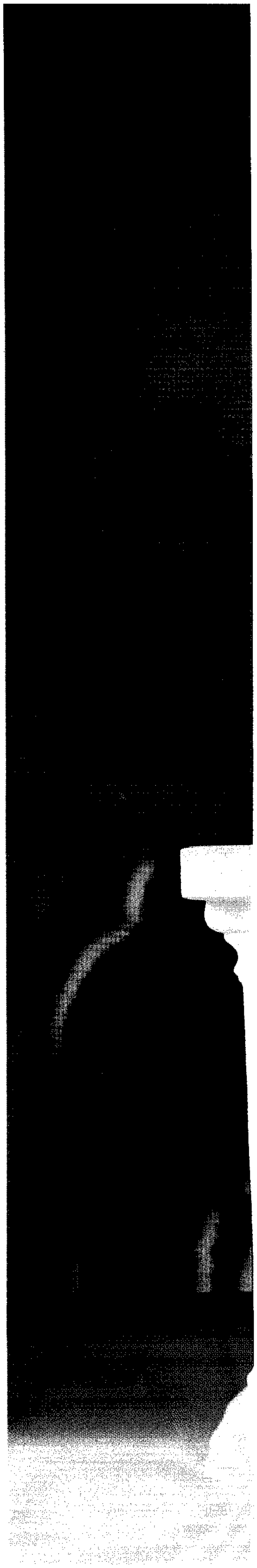




MARY TYLER MOORE

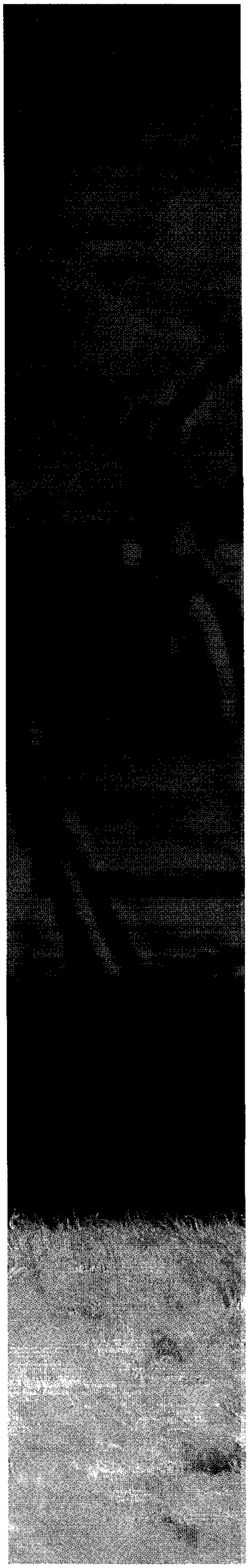
The Phil Silvers Show (left) on Nickelodeon: Suit, $3,285, and belt, $1,225, both by Chanel at Chanel and Bergdorf Goodman; vermeil cuffs by M & J Savitt, $590 each at Saks Fifth Avenue; vintage necklace by Chanel; boots by Dolce & Gabanna, $643 at Chuckie's (1073 Third Avenue, near 63rd Street) and Omari (132 Prince Street). *The Mary Tyler Moore Show* (above) on Nickelodeon: Peacoat, $1,295, and turtleneck, $325, both by Isaac Mizrahi at Barneys New York and Bergdorf Goodman; pants, also by Isaac Mizrahi, $545 at Bergdorf Goodman; leather gloves by La Crasia, $50 at La Crasia; glasses by Sixt for Robert Marc, $250 at Robert Marc Opticians New York; bag by Mark Cross, $750 at Mark Cross (645 Fifth Avenue, near 51st Street); hat by Iceberg.



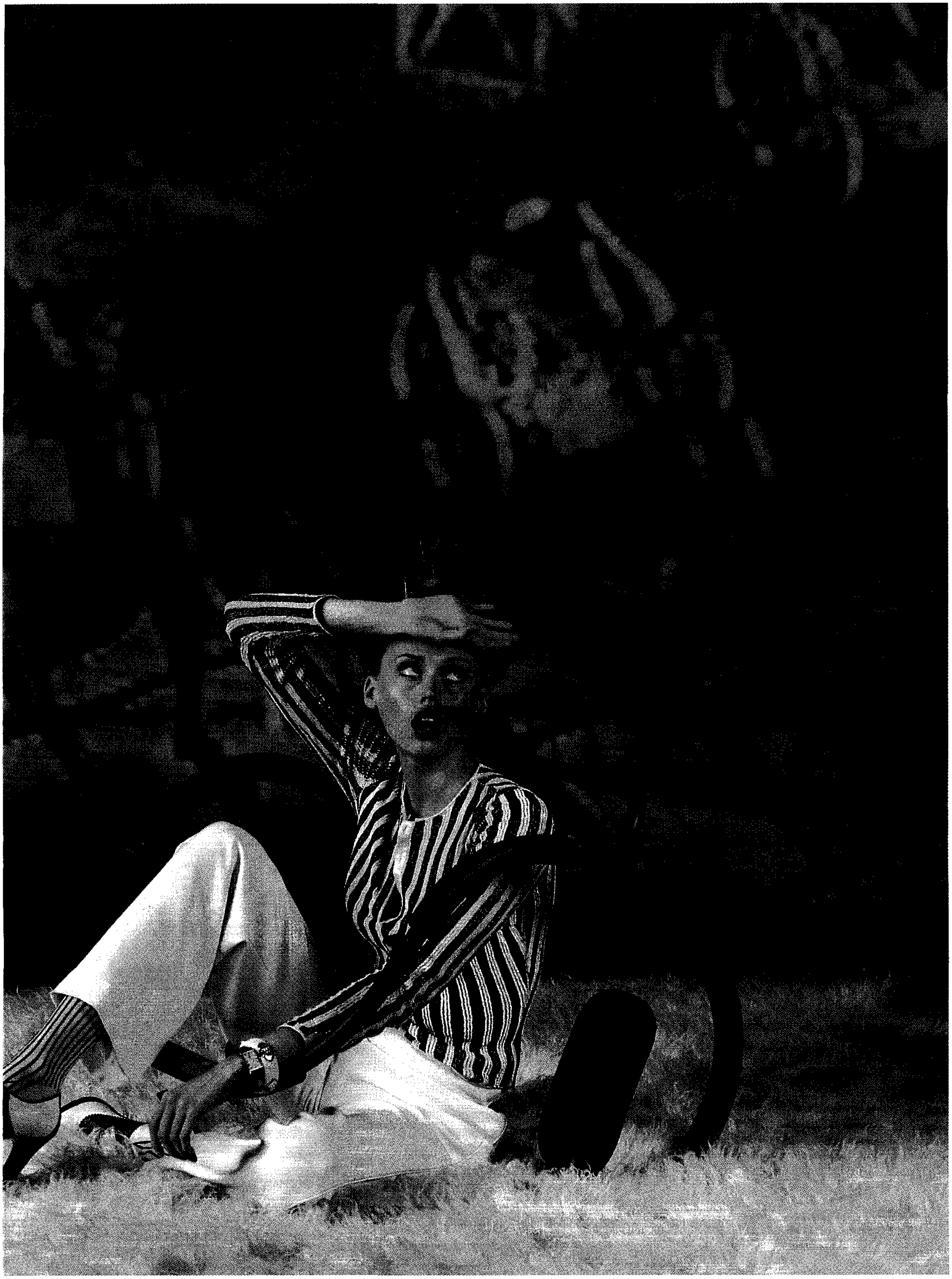


C*lueless,* debuting this fall on ABC (above): Cashmere halter, scarf, and pants by Rebecca Moses, $298, $500, and $385 respectively at Bergdorf Goodman; jacket by Dries Van Noten, $835 at Charivari; belt, $2,130, and bracelet, both by Chanel at Chanel. CNN (right): Jacket by Guess Collection, $286 at Macy's Herald Square; shirt by Jennifer George, $210 at Saks Fifth Avenue; Tweety Bird slippers, $18 at the Warner Bros. Studio Store (1 East 57th Street); 18K-gold bracelets, from $6,200 to $25,900, 18K-gold ring, $5,900, and 18K-gold sports watch, $6,300, all by Bulgari at Bulgari (730 Fifth Avenue, at 57th Street).

MTV video featuring Pulp (left): Velvet tuxedo jacket, $595, and matching pants, $550, both by Gucci at Jimmy's (1226 Kings Highway, Brooklyn), Linda Dresner, and Maxfields, Beverly Hills; shirt, $750, and belt, $115, both by Gucci at select Gucci stores. *Trout With Dad* on TNN (above): Metallic jumpsuit, $355, and print blouse, $175, both by Nicole Miller at Nicole Miller boutiques (780 Madison Avenue, at 66th Street, and 130 Prince Street); game bag, $780, and rubber boots, $330, both by Holland and Holland at Holland and Holland (50 East 57th Street); army band watch by Timex, $24.95 at Bloomingdale's; suede hat by Princess Fou Fou, $158 at Fred Segal/Ron Herman, Los Angeles, and Henri Bendel; fish pin on hat by Bulgari, $15,000 at Bulgari.



Biker Women, debuting this fall on TNT (above): Jumpsuit by Jil Sander, $1,180 at Janet Brown and Linda Dresner; satin boots by Manolo Blahnik, $850 at Manolo Blahnik and Bergdorf Goodman; gloves by La Crasia, $50 at La Crasia; Starck Eyes glasses by Alain Mikli and Philippe Starck, around $300 at Alain Mikli Optique (880 Madison Avenue, near 71st Street); bracelet, $1,980, and Celtic belt, $1,595, both by Chrome Hearts at Chrome Hearts (159 East 64th Street); Indiglo watch by Timex, $32.95 at Bloomingdale's and Paragon Sporting Goods (871 Broadway, near 18th Street). Ab Sculptor infomercial (right): Sequined blouse, $6,735, and crêpe pants, $1,330, both by Giorgio Armani at Giorgio Armani, New York and Beverly Hills; saddle shoes by Manolo Blahnik, $485 at Manolo Blahnik; 18K-gold-and-porcelain bracelet by Bulgari, $6,200 at Bulgari; tank watch with lizard strap by Movado, $895 at Fortunoff (681 Fifth Avenue, near 53rd Street); socks by DKNY, $7.50 at Bloomingdale's. Carpet courtesy of ABC Carpet & Home.



W*heel of Fortune* on ABC: Dress by Ralph Lauren Collection, $1,000 at Polo/Ralph Lauren; clutch by Judith Leiber, $3,965 at Judith Leiber (987 Madison Avenue, near 76th Street); bracelets and ring by Swarovski at Saks Fifth Avenue; hosiery by Fogal, $55 at Fogal of Switzerland; shoes by Stuart Weitzman, $235 at Stuart Weitzman (625 Madison Avenue, near 59th Street).

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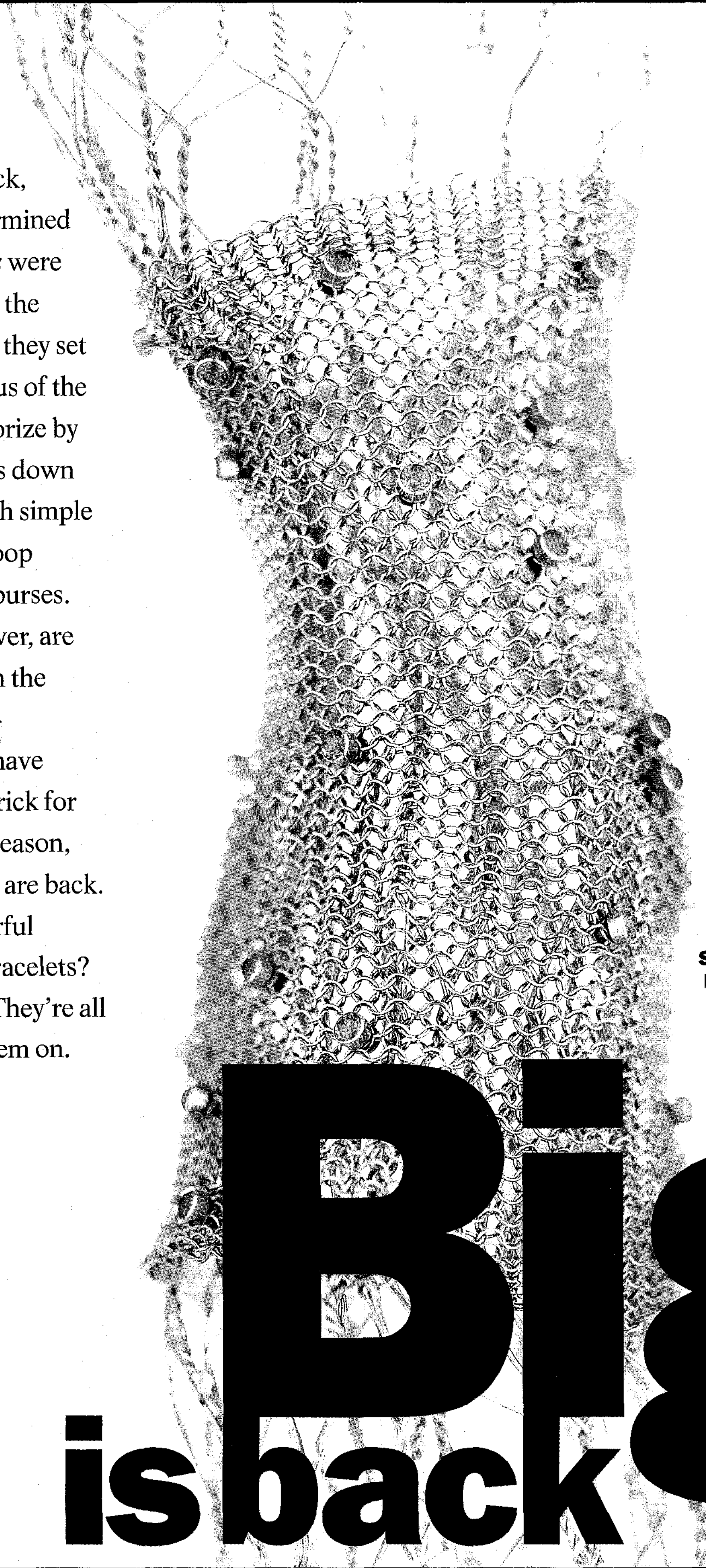
DAFFY'S

Photographed by
Robert Tardio
Styled by
Jane Suh Lee

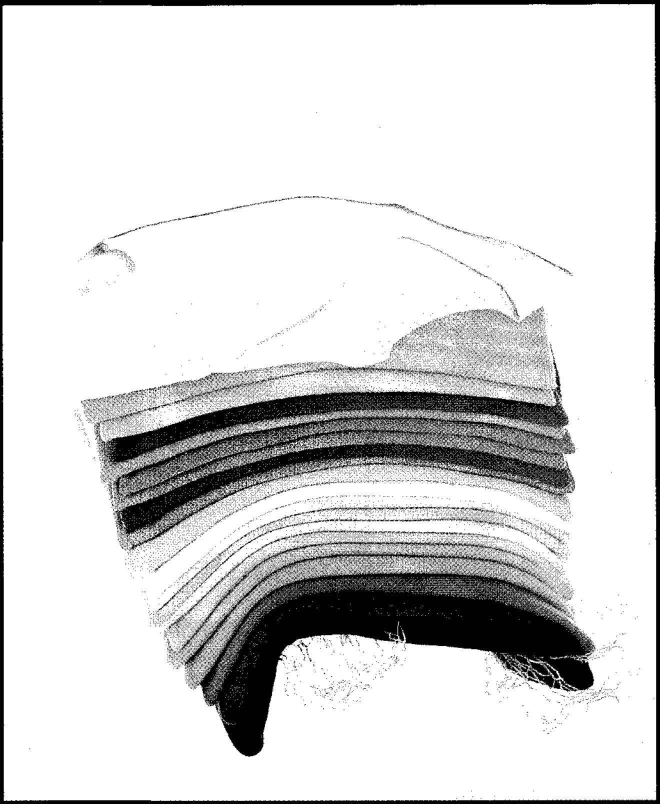
A few years back, designers determined that the *clothes* were supposed to be the statement, and they set out to deprive us of the right to accessorize by sending models down the runway with simple scarves, tiny hoop earrings, blah purses. Women, however, are too in love with the concept of self-adornment to have fallen for this trick for long, and this season, accoutrements are back. You want colorful scarves? Big bracelets? Serious hats? They're all here, so pile them on.



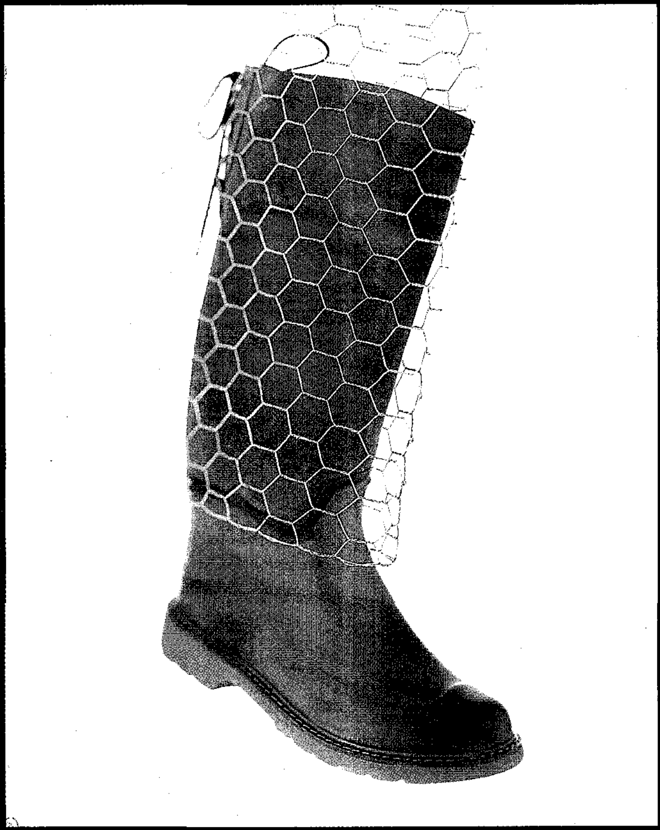
Silver-mesh-and-crystal bracelet by Marcial Berro for Swarovski, around $4,000 at Saks Fifth Avenue.

Big is back

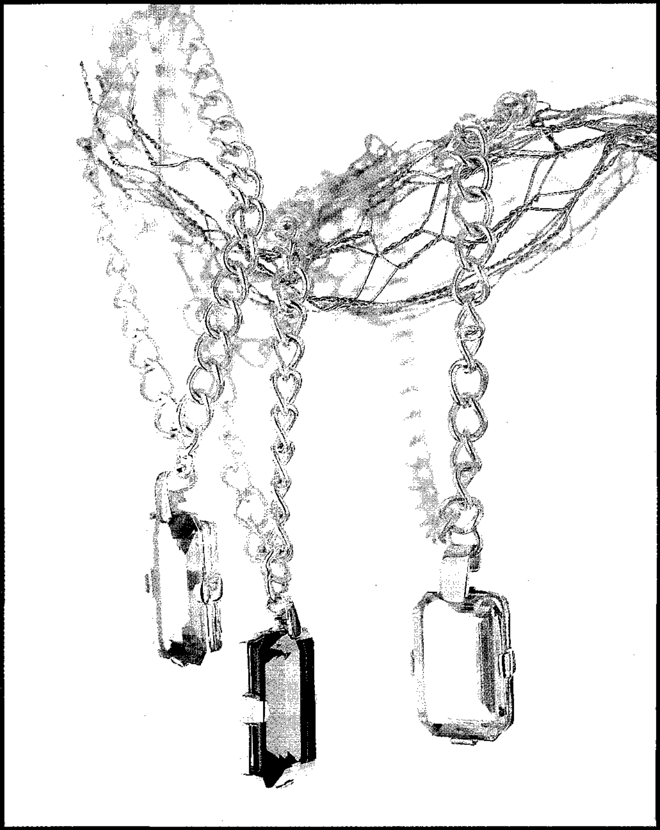
Gold-lacquer bamboo bag by Elsa Peretti for Tiffany & Co., $1,500 at all Tiffany & Co. locations.



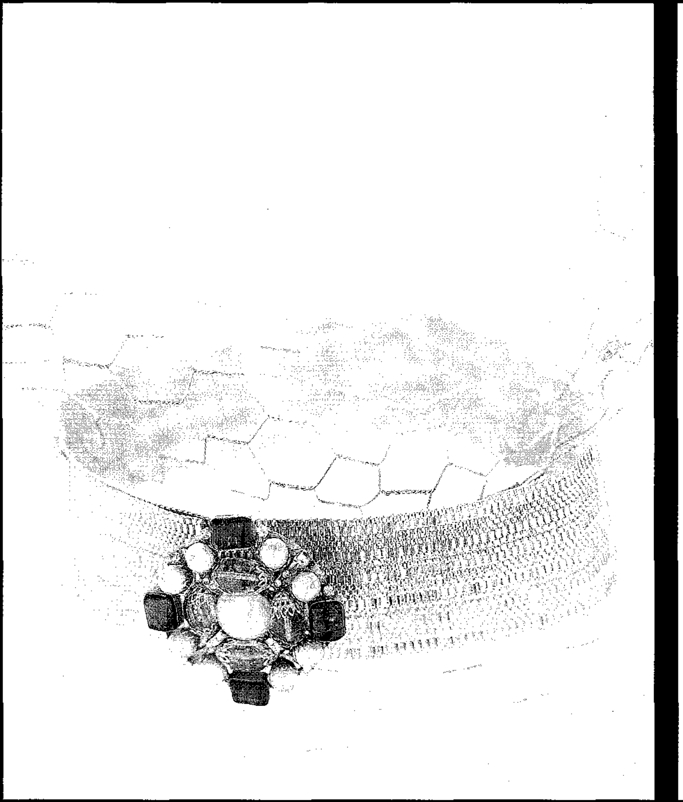
Cashmere V-neck sweaters by Rebecca Moses, $700 each at Bergdorf Goodman; Janet Brown, Port Washington; Neiman Marcus, Los Angeles; and Saks Fifth Avenue, San Francisco.



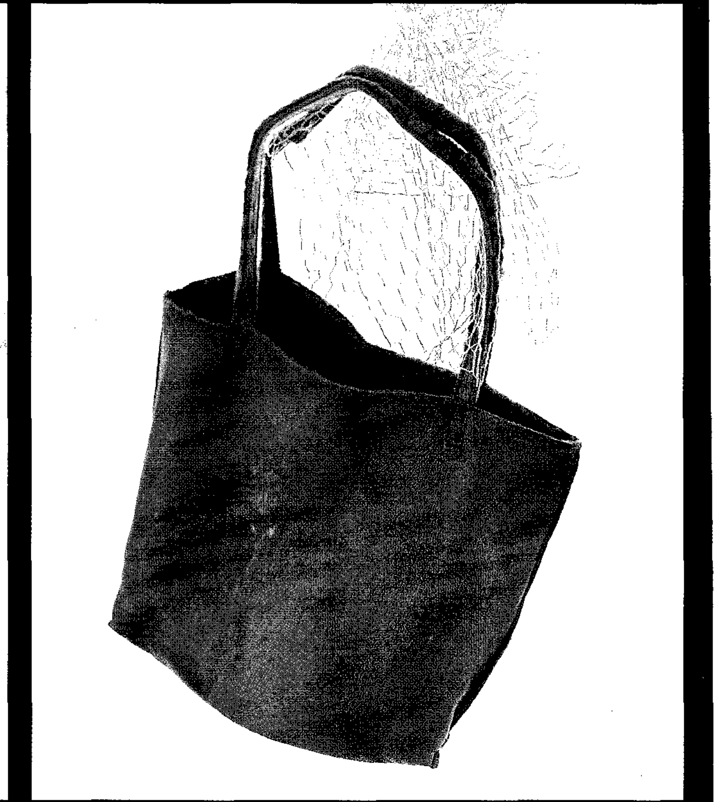
Rubber lug-sole boots by Superga, $139.



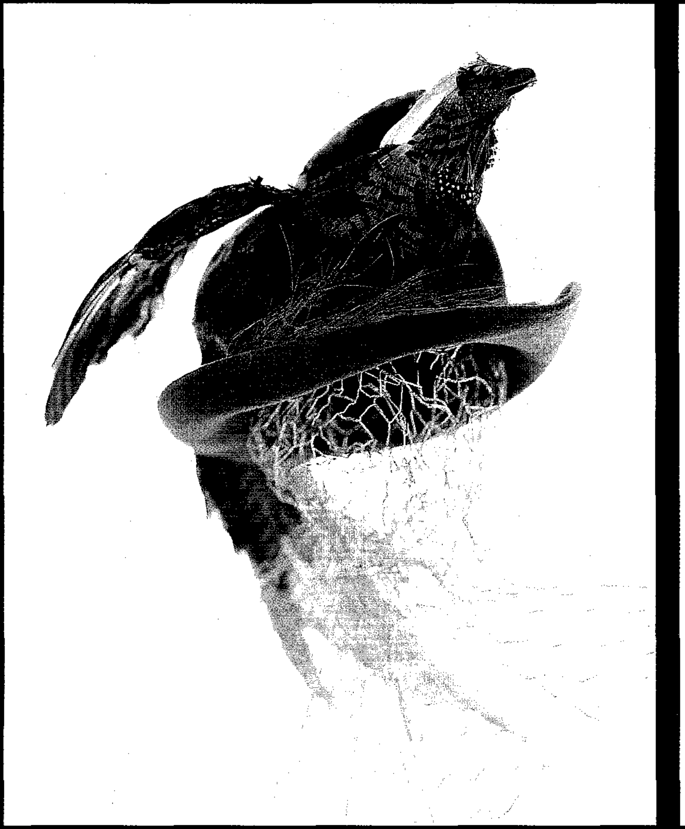
Crystal pendants on silver chains by Marina Schiano, $2,380, $2,750, and $1,951 from left to right, at select Neiman Marcus stores and to order at Saks Fifth Avenue.



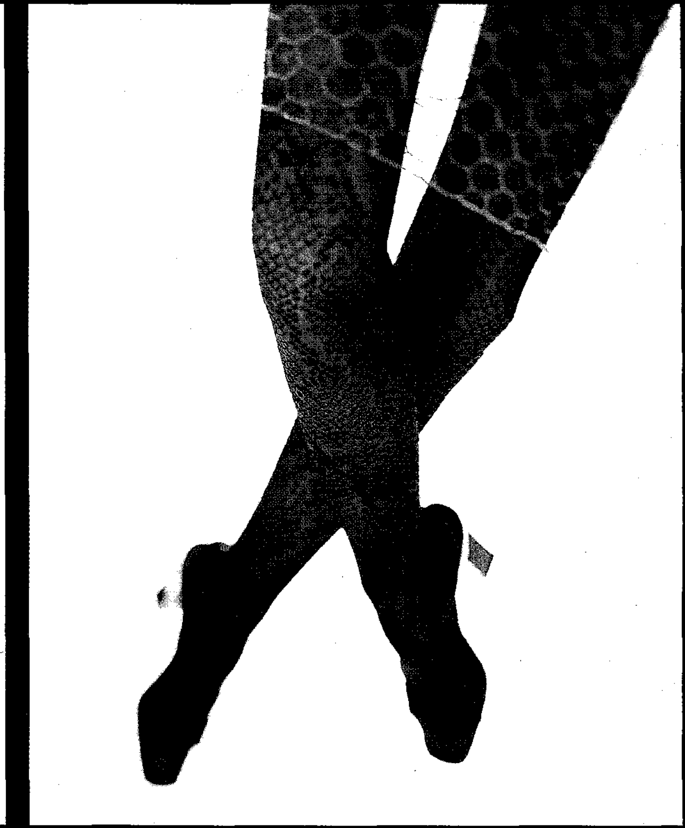
Mesh belt with jeweled buckle by Chanel, $2,130 at Chanel boutiques in New York, Beverly Hills, and San Francisco.



Shearling tote by Fendi, $1,695 at Fendi (720 Fifth Avenue, at 56th Street).

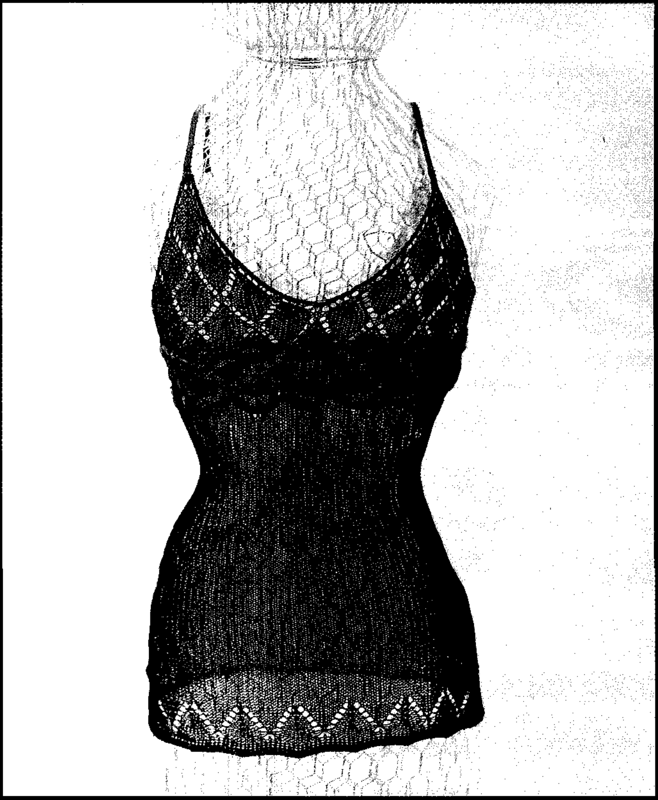


Hat with *faux* pheasant feathers by James Coviello for Anna Sui, $1,080 at Anna Sui (113 Greene Street).



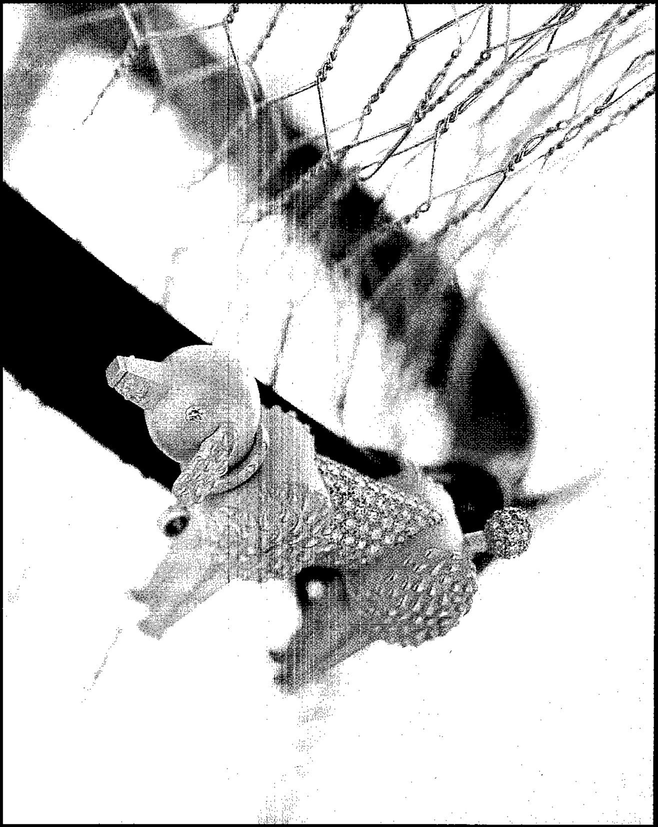
Velvet shoes by Diego Della Valle, $320 to order at J.P. Tod (41 East 57th Street); snakeskin-print hosiery by Valentino Couture, $330 at Valentino (823 Madison Avenue, near 68th Street).

Wool triangular scarf by Christophe Coppens, $185 at Charivari (2307 Broadway, near 83rd Street).



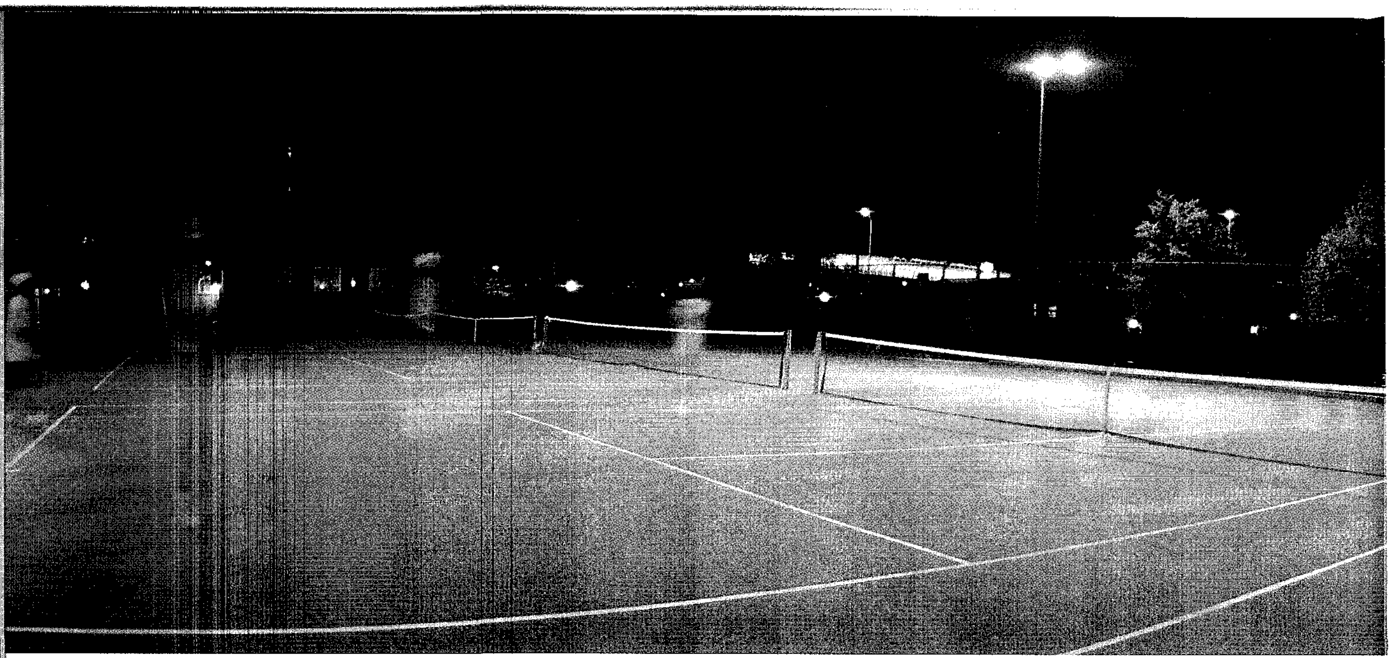
Camisole by Marc Jacobs, $2,200 at Marc Jacobs New York (opening at 163 Mercer Street this fall); Neiman Marcus, Beverly Hills and San Francisco; and Ultimo, Chicago.

Leather-bag twin sets (left to right) by Louis Vuitton, $670 for the pair at Louis Vuitton boutiques, and by Manolo Blahnik, $1,160 for the pair at Manolo Blahnik.



Eighteen-karat-gold diamond-pavé poodle-buckle belt by Barry Kieselstein-Cord, to order at Bergdorf Goodman.

Set stylist: Christine Mottau.



THE GOODS **MICHAEL GOLDSTEIN**

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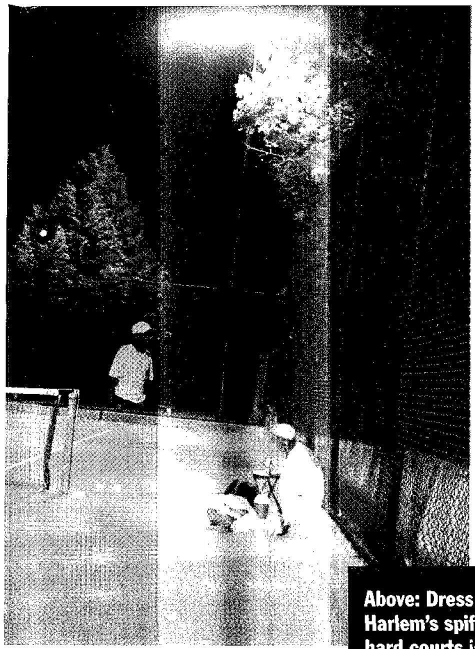
Public courts are **cheap and plentiful (and tennis whites are optional).** *They were good enough for Billie Jean—they're good enough for you.*

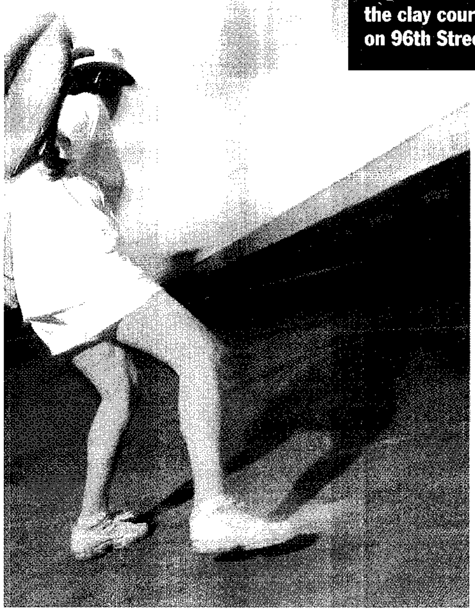
THE RESOLUTIONS ARE AS RITUAL as New Year's. Inspired by the post–U.S Open high of watching Graf and Seles muscle the ball all over the courts of Flushing Meadows, New Yorkers resolve to dust off their ground strokes and volleys. But Labor Day vacations, back-to-school sales, and the High Holidays quickly intrude. In fact, tennis in New York has seen better days. Once upon a time, during their formative years, Billie Jean King, Pancho Gonzalez, Althea Gibson, Arthur Ashe, and Bobby Riggs all played the New York City parks. No more. Now champions are bred in captivity at tennis farms in Florida. And since Dinkins lost the election, McEnroe became an art salesman, and Gerulaitis died, tennis here has lost some zip. But you can take advantage of the apathy to accomplish a once-elusive New York task: finding a court.

Assuming that you have no access to those lovely Manhattan rooftop courts visible upon descent over La Guardia or the $2,500 (plus tax) initiation fee for the New York Athletic Club, you can pay $50 (tax included!) for a year's worth of unlimited play at the Parks and Recreation Department's tennis facilities—64 locations scattered throughout the city. Below, a guide to ten of the top-seeded city-run courts:

- **Central Park, off 93rd Street, just above the reservoir (280-0205).** Flushing Meadows excepted, these 30 hard courts constitute ground zero for New York tennis aficionados. It's no surprise, then, that courts can be extremely hard to come by. All levels compete here. On one court, a pro is trying to teach an old dog new tricks—specifically, a new follow-through for her ailing backhand. "Nah," the student says. "That's good for when you're starting out, but now, forget it. Make me good with what I have." On the next court, Mr. and Mrs. L. L. Bean are engaged in a fearsome charge-the-net/lob cycle that threatens never to end.
- **Riverside Drive and 96th Street (496-2006).** Cross the West Side Highway at 92nd Street to reach these eight immaculate red-clay courts, which you must brush at the end of your hour. Clay being a slow surface, this is an especially good place for learning, and indeed, the players here are mostly beginners and intermediates, though the apparel is decidedly advanced. Windscreens protect against the prevailing breezes blowing off the Hudson. If you want to play on weeknights, the attendant suggests arriving over an hour early to land a court. On weekends, courts are generally free from the early afternoon into the evening. For anyone looking for competition, Riverside has 200-plus players in an elaborate ladder-challenge system. At the moment, a man named Richard Robbins is top dog.
- **Riverside Drive and 119th Street (496-2006).** These eight well-maintained hard courts are surrounded by what, in Manhattan, passes for a forest, with the pinnacle of Riverside Church rising overhead as the only sign of nearby civilization. Columbia professors in black socks and ridiculous straw hats tentatively stab at backhands with wooden rackets; physics majors calculate terminal velocity of each of their wobbly serves; blue-blooded law students hit blistering topspin forehands, counting the days until they can afford memberships at Sutton Place.

PHOTOGRAPHED BY WARREN SALOWE
FOR *NEW YORK*





Above: Dress on Harlem's spiffy hard courts is decidedly formal. Below: Baseliners and beginners favor the clay courts on 96th Street.

- **Frederick Johnson Playground, 151st Street and Seventh Avenue (234-9609).** Bookended though they are by P.S. 200 and a housing project, these eight hard courts are in mint condition: Each net has perfect tension, no court has a single crack, lights turn on for evening play. They're usually packed on the weekend, generally with more women than men. An Ethiopian man has mastered the McEnroe serve, complete with the pre-serve ritual forearm brow-mopping and rocking. Dress is a bit more formal here: Women wear tennis skirts; men, bleached polo shirts. There's also a practice wall, but you'll have to get the kids out of the way to use it.
- **Bensonhurst Park, Cropsey Avenue and Bay Parkway, Brooklyn (718-946-5048).** The pleasant view of the Verrazano-Narrows Bridge notwithstanding, these dozen hard courts are an eyesore: deep turquoise surfaces landscaped with crabgrass and weeds, in the shadow of a Kmart and surrounded by barbed wire and a few dozen well-oiled locals catching rays. Yet the courts are often full. A cranky fortysomething slaps a powerful forehand down the line; his opponent points to indicate that it was wide. Cranky explodes: "I don't wanna see yo' finger—I wanna hear you say 'out.' " "How about this finger?" comes the reply. Ah, Brooklyn.
- **Prospect Park Parade Ground, Coney Island Avenue and Parkside Avenue, Brooklyn (718-438-3435).** Usually crowded, these ten "fast dry" courts are in good condition and perfect for drizzly Sundays. A teenage brother and sister are taking lessons from a pleasant long-haired 20-year-old: "On your toes! Wrist cocked! Step into the volley!" They're not quite getting it. The adjoining Prospect Park Tennis Center, a private club, erects a bubble over the courts in wintertime, in a public-private partnership that would make Rudy proud.
- **Marine Park, Fillmore Avenue and Stuart Street, Brooklyn (718-965-6580).** Four rows of three hard courts each, which means eight "corner" courts—i.e., less ball-chasing, fewer annoying intrusions by your wild-hitting courtside neighbors. Mostly low-key beginner players, double-faulting and netting volleys, though there are some old rooters with potbellies and fishing hats efficiently working the angles. A decent bet for weekday evenings. And in case you throw out your back going for that monster serve, Parkview Chiropractic is conveniently located across the street.
- **Manhattan Beach, Oriental Boulevard and Mackenzie Street, Brooklyn (718-965-6551).** Six hard courts with a salty air. A couple of Hasidic women clad in traditional long skirts and head coverings are hitting around. A worthwhile destination if you have time to spare: The courts are not generally crowded, so you can stay on for that three-set marathon. The beach is just 200 yards away; when you're done, relax with a swim, drown your opponent, or even fish for the protein you'll need to jack up your serve.
- **Astoria Park, 21st Street and Hoyt Avenue, Queens (718-626-8622).** Tucked under the Triborough Bridge, these red-and-green hard courts have gleaming new nets and lights for night play. While courts Nos. 1 through 7 are being resurfaced, seven more remain operational. The players are mostly Hispanic, and the play is high-caliber. A crowd gathers to watch a 7-year-old girl, no more than 50 pounds, crushing balls past her dad, ripping ground strokes from both sides. Her volleys need work, but hey, she has at least three years before she'll turn pro.
- **Walker Park, Delafield Place and Bard Avenue, Staten Island (718-442-9696).** Shaded by oak trees on a residential street, this is a bucolic place to play tennis, and the six courts are often available. On a recent sunny Sunday, there was only one tennis match: two men, black and white, trading topspin forehands and sliced backhands. A few feet away, a cricket match is under way, the men in full whites, Pakistanis versus Jamaicans. Inside the neo-Tudor clubhouse, a sign advises those with complaints to call "Vinny."

Also: East River Park, near Broome Street (387-7678). Twelve hard courts.

- **Inwood Hill Park, 207th and Seamen Avenue (304-2381).** Nine hard courts.
- **Crotona Park, East 173rd Street and Crotona Avenue, Bronx (718-822-4502).** Twenty hard courts.
- **Mullaly Park, 164th Street and Jerome Avenue, Bronx (718-822-4382).** Sixteen hard courts.
- **Van Cortlandt Park, Jerome Avenue and 233rd Street, Bronx (718-519-4580).** Eight clay courts.
- **Kaiser Playground, Neptune Avenue and West 25th Street, Brooklyn (718-946-4349).** Twelve hard courts.
- **Cunningham Park, Union Turnpike and 196th Street, Queens (718-740-6800).** Ten hard courts.
- **Forest Park, Park Lane South and 89th Street, Queens (718-846-4946).** Fourteen hard courts.
- **Willowbrook Park, Richmond Avenue and Eton Place, Staten Island (718-698-2186).** Six hard courts. ■

Details

Before you pick up a racquet, you'll need to pick up a permit at the Arsenal building, at 65th Street and Fifth Avenue (360-8111). Bring $50—in cash, personal check with I.D., or money order—and a passport-size photo. Or you can get a day pass (valid for any city court) for $5 at the Arsenal office or the Central Park courts.

Time slots are for one hour. Most of the larger courts have attendants who take same-day reservations (in person), and despite slashes in park budgets, the staff members are on top of things. Smaller courts, meanwhile, are on the honor system. Not surprisingly, it's easy to get a spot at almost every city court during weekday afternoons. But before and after work, and on weekends, you'll need to show up in advance, a half-hour ahead in some cases, much more in others. A few courts—Central Park, Astoria, Prospect Park—accept telephone reservations for a fee of $5 per player.

No partner? Courtside bulletin boards are covered with notices from players seeking opponents. Most rankings are by the N.T.P.R. system of 1.0 to 7.0, where a 4.0 would hit solid ground strokes and even a drop shot or two, and a 7.0 would effectively return Pete Sampras's serve and date Brooke Shields.

The Parks Department (718-699-4233) offers tournaments, kids' lessons, and even clinics with tennis celebrities.

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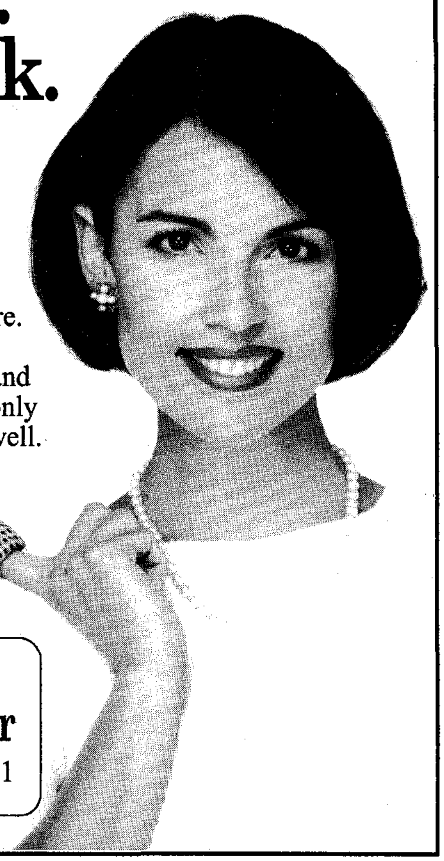

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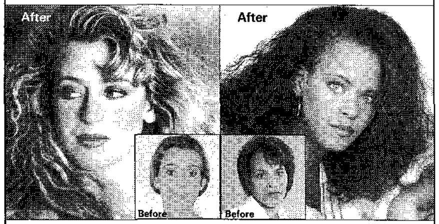

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WHAT EXACTLY 32-YEAR-OLD Marckle Myers did before opening her antique-print shop is a little vague: "I traveled. Really, anywhere: Germany, Italy. . . . Then my mom, who'd been wanting me to settle down, said, 'Why not open up a print shop?' So I did." The result is Myers's lovely shop filled with hand-colored engravings, original and reproduction, and handmade frames. Selected unframed prints (including architectural, botanical, and decorative) are now under $50 (were up to $300), and selected framed prints are 50 percent off (were $75–$1,500). *Marckle Myers, 1030 Lexington Ave., near 74th St. (288-3288); A.E., checks; Mon.–Thurs. 11 a.m.–6 p.m., Fri. till 4 p.m. (beginning 9/7), Sat. noon–5 p.m.; through 9/30.*

For Kicks

IF YOU'VE NEVER WANDERED PAST THIS Columbus Avenue store, we'll explain. To Boot carries traditional men's shoes with a little kick to them. The warehouse sale downtown has dress shoes (cap-toes, loafers, and oxfords), were $225–$495, now $69–$149; casual shoes and boots (moccasins, bucks, loafers, lace-ups, and sandals), were $175–$285, now $49–$119; and the list goes on. Belts were $85–$150, now $39; hosiery was $16–$25, now $5–$9. *To Boot Warehouse, 603 Washington St. (between Morton and Leroy Sts.); checks (merchandise held until they clear); Tues.–Sat. 8:30 a.m.–6:30 p.m.; 8/20–8/24.*

Eyes on the Prize

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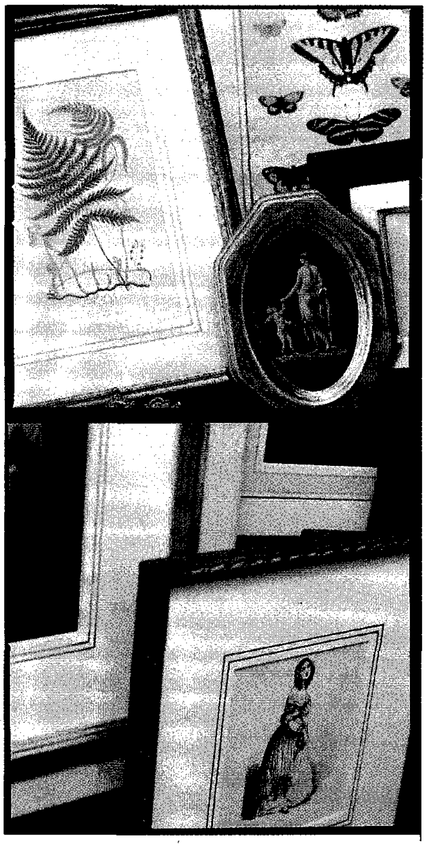
DO NOT PHONE: *Send suggestions to Dany Levy,* New York *Magazine, 444 Madison Ave., New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.*



Hand-colored engravings from Marckle Myers's shop on the Upper East Side.

are now selling selected designer frames at half price. For example: Koh Sakai frames, were $275, now $137.50; Mikli frames, were $150, now $75; Robert La Roche frames, were $240, now $120; Poul Stig metal frames, were $200, now $100. *Morgenthal-Frederics Opticians, 685 Madison Ave., near 62nd St. (838-3090), Mon.–Fri. 9 a.m.–7 p.m., Sat. 10 a.m.–5:30 p.m.; and 944 Madison Ave., near 75th St. (744-9444), Mon.–Fri. 10 a.m.–7 p.m., Sat. till 5:30 p.m.; A.E., M.C., V.; through 8/31.*

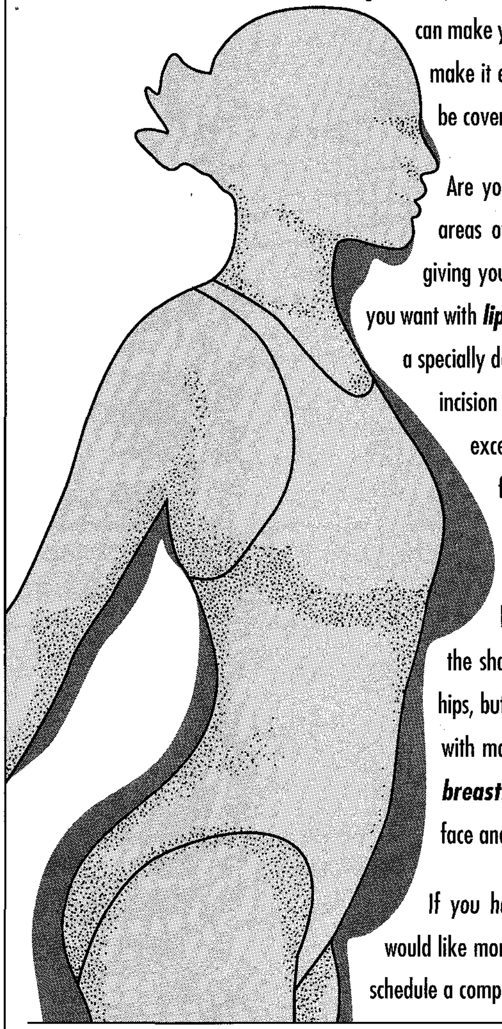
Past-Time

ATTENDANCE IS HIGHLY SUGGESTED FOR this sale—the Chelsea Antiques Building is twelve floors of dealers and is known among chronic antiquers as an indispensable resource. Now all 150 dealers are banding together for a colossal sale on everything from Bakelite bangles to armoires. Discounts vary. *Chelsea Antiques Building, 110 W. 25th St. (929-0909); A.E., M.C., V., checks; Mon.–Sun. 10 a.m.–6 p.m.; 8/23–9/2.*

The Fine Print

JIM KEMPNER FINE ART, A MEMBER OF THE International Fine Print Dealers Association (IFPDA), is discounting works such

Photographs by Steven Freeman



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If you experience discomfort in your back or shoulders caused by the weight of your breasts, or you feel self-conscious about your breast size, you may want to consider a ***breast reduction.*** Breast reduction surgery is performed to reduce the size and weight of the breasts, alleviate discomfort associated with large breasts, and may improve a woman's overall appearance. It can make you feel more attractive and slimmer, and may make it easier to fit into clothing. This procedure may be covered by your medical insurance plan.

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The Collective Farm

ANXIOUS OBJECTS IS WHAT THEY CALL their wares down at the charming SoHo shop Sammy's. In other words, they're "things that are sort of sculptural and once had a purpose but you don't know what it is," explains manager Gabrielle Brown. Really, it's mostly American collectibles—that stuff that city folk clamor for and country folk throw out, like barn doors and grain cradles, as well as quality antiques like Regency chairs and a Windsor armchair. The entire shop (except rugs) is now 25 percent off. Eye chart, was $675, now $506; breadboards, were $45, now $34. *Sammy's, 484 Broome St., near West Broadway (343-2357); A.E., M.C., V., and checks; Tues.–Sat. 11 a.m.–6 p.m., Sun. till 5 p.m.; 8/20–8/31.*

Board Silly

GAME SHOW CARRIES ONE OF THE MORE extensive selections of gamery in town—more for grown-ups (and precocious adolescents) than for kiddies. They've got Pictionary, Dirty Minds, puzzles, even Mad Libs. Now buy any item at full price and receive 50 percent off any second item of equal or lesser value. *Game Show, 1240 Lexington Ave., near 84th St. (472-8011), Mon.–Sat. 11 a.m.–6 p.m., Thurs. till 7 p.m.; beginning 9/8, Sun. noon–5 p.m.; and 474 Sixth Ave., near 12th St. (633-6328), Mon.–Sat. noon–7 p.m., Thurs. till 8 p.m., Sun. till 5 p.m. A.E., M.C., V., and checks; through 9/8.*

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SILVER STARRS, AN ACCESSORY SHOWROOM, has got scads of *faux* jewelry, belts, beads, and ribbon lace—"everything from the sublime to the ridiculous" is how Paula, the owner, describes this merch. Indeed, she has both. Gold-chain belt, retail $25, here $5; plaid-faced watch, retail $25, here $12. Earrings, retail $5.99–$70, here $1–$10. *Silver Starrs, 385 Fifth Ave., near 36th St., Suite 809 (545-0344); cash only; Mon.–Fri. 10 a.m.–6 p.m.; through 8/30.* ■

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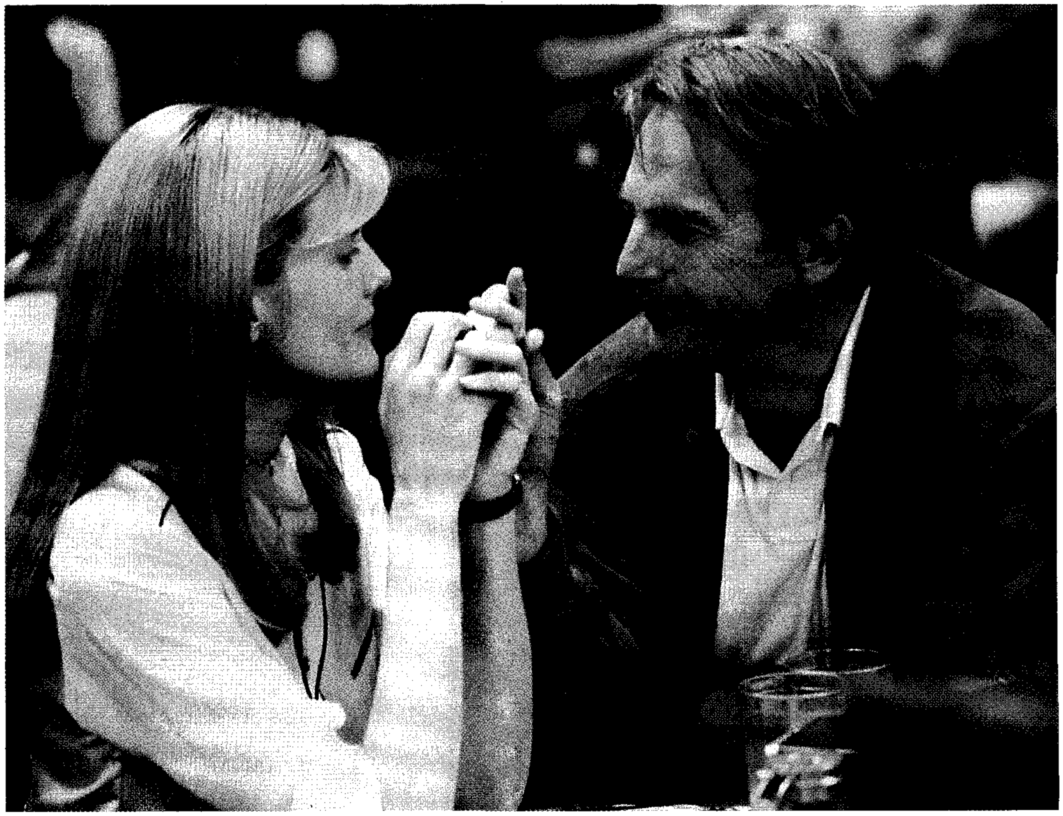
NEW YORK
CompuServe

Ron Shelton finds social comedy in the machismo of sportsmen, and a great role for Costner; Eric Rohmer teaches Americans how to flirt.



All-American pro Kevin Costner sets his sights on Rene Russo in *Tin Cup.*

MOVIES DAVID DENBY

Men With Clubs

MEN WITH AUTOMATIC weapons and blunderbusses of one kind or another dominate American movies. Martial-arts "actors" never go out of fashion, and professional athletes can always get a job slumming in pictures. But despite the overweening male presence, very few movies actually get inside macho and examine and play with it. ***Tin Cup*** offers a Ron Shelton specialty—the comic celebration of male defeat. In such films as *Bull Durham,* starring Kevin Costner as a lifetime minor-league catcher, and *White Men Can't Jump,* with its gabby, insult-artist basketball hustlers, one white (Woody Harrelson), one black (Wesley Snipes), Shelton has demonstrated his loyalty to men that most people would consider losers. He suggests that the madcap egotism of these men is the reason they'll never get anywhere. Yet he loves all the more expansive varieties of showing off; he finds them touching as well as funny. A man without plumage is diminished in some way.

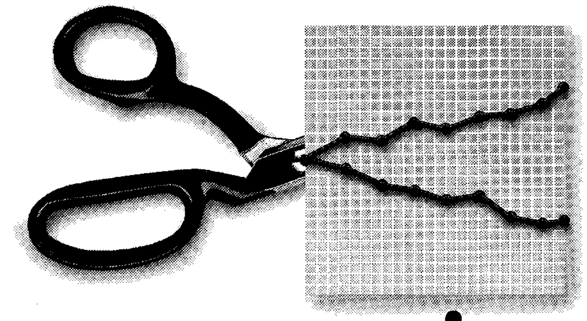
In *Tin Cup,* Kevin Costner is back, this time as Roy McAvoy, a driving-range golf pro somewhere in West Texas—dead, brownish country, flat and mean, where armadillos like tiny prehistoric beasts run among the scattered little balls on the range. Roy, known as "Tin Cup" for reasons anatomical as well as professional, is wasting his life, and his buddies—a scrofulous all-male family group including his coach, Romeo (Cheech Marin)—are no help, hanging out and urging him on to greater feats of hotdogging.

Roy has tremendous talent, but it's a talent for making incredible shots from weird angles, not for winning tournaments. He is a golfing natural, but he can't stay focused, he blows up, and some part of him thinks that only a jerk can play by the rules. Since I have always found golf slightly ludicrous—a suburban game for temperamental valetudinarians—I greatly enjoyed Roy's shenanigans, though people who are solemn about the sport will probably be exasperated. Winners enjoy having Roy around because they can feel superior to him; losers like him even more because, for all his talent, he doesn't outclass them; and women find him cute—a little boy with a streak of nobility. He's capable of inspiring great loyalty. Romeo loves him and despairs of him; he understands his swing better than anyone else, looking after him the way Walter Brennan, an old hand, looked after cattleman John Wayne in *Red River.* Cheech Marin gives a fine straight performance, and he and Costner kid around at being an old married couple, letting the jokes cover how much they actually feel.

In *Dances With Wolves* and *Waterworld,* Kevin Costner seemed a glum, monochromatic actor, Gary Cooper without a touch of soulfulness. Macho imprisoned him in boredom. Costner needs Shelton, I think, to help him crawl back into his own skin, where he can be loose and easy, taking risks all over the place, dazzling us with his smile. His performance here combines swagger and chagrin; he preens and then suddenly collapses. Shelton brings out a dirtbag charm. It's Costner's most vulnerable performance; he seems not so much a big star as a hungry young actor.

Two people interrupt Roy's slovenly paradise. Dr. Molly Griswold (Rene Russo), a shrink, stops in for some lessons, and Roy falls in love with the fast-talking beauty. At first, we think Russo, who has the bones and the figure for it, is going to play Hepburn to Costner's Spencer Tracy. But Shelton and co-screenwriter John Norville take the relationship in another direction. "I tend to process things verbally," says Molly, quaking, when Roy comes close. Molly,

Photograph by Sidney Baldwin/Warner Brothers.



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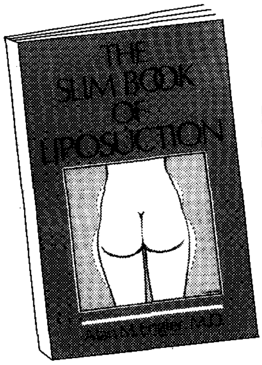

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who talks in psychobabble, is a bit of a flake herself. She enjoys the security of hanging out with her current boyfriend, David Simms (Don Johnson), who turns out to be Roy's old nemesis—a golfer who is as calculating as Roy is reckless. Johnson bravely lets his smarmy side out; he gives a lethal portrait of the American as successful public figure—polite and sugary when anyone is looking, vicious in private.

Tin Cup takes a while to come up to speed, but it finally settles into a messy and loose-limbed romantic comedy. Roy can win Molly away from the big-shot golfer Simms only in the same way that he can win at golf—by coming at Molly from such odd angles that she's overwhelmed by the sheer dumb persistence of his attack. He heads for the U.S. Open, and Shelton, who has been taking his time, filling in atmosphere and character, now comes to the heart of the matter. He turns big-time golf into something like the minor-league baseball in *Bull Durham,* surrounding the silent rituals of the fairway with jokes and sexual rivalries and scruffy fun. Shelton turns golf into a tall tale, which may be the only way to redeem it as a movie subject. Roy talks about the pursuit of a "mythic destiny," and it's not just hot air. The end of the movie is poetically satisfying: It escapes all the clichés of triumph, yet Roy, preserving his brazen individuality, triumphs nonetheless.

ERIC ROHMER'S VERY SLIGHT, VERY LOVELY **Rendezvous in Paris** consists of three vignettes about reversals in love. The stories are very precisely shaped, yet Rohmer leaves himself time to observe the way someone walks around a room, or the way a woman holds her head when she talks to a man. Rohmer's subject, as always, is attraction, and what might be called self-presentation, the dance of aggression and retreat. Looking at these little stories, we may think the Parisians are a lot happier than we are. Men and women speak openly of their likes and dislikes and their opinions of one another; they still give each other some room to flirt. If Rohmer is right, the mass media haven't wiped out the French; there's still a touch of the nineteenth century in these exchanges—a touch of the dramatized dialogue of the novel as well. Of the three stories, the first, about an anxious young woman and the revenge she takes on her philandering boyfriend, is the best, but they are all filled with views of Paris parks, streets, and cafés. There's an inescapably philistine side to this: The movie is very pleasing for Americans stuck at home, longing for Europe and some literate romantic talk. ■

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THE NEW YORK TIMES, FRIDAY, JULY 29, 1994

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Recommended Dishes: Spiced and seared sashimi-grade tuna; grilled quail salad; cured salmon with quinoa; arugula salad; endive salad with pears, walnuts and Roquefort; ballotine of sea scallops; hot foie gras; truffle-crusted salmon; roast chicken with potato puree; duck with salsify and sweet-potato flan; roast squab; loin of veal; creme brulee; caramelized figs with fromage blanc ice cream.

Wine: the wonderful list offers something for every taste and every pocketbook.

Price range: Lunch: prix fixe $19.94, appetizers $8 to $12, entrees $14 to $21, desserts $7; dinner: prix fixe $28 and $36, five-course tasting menu $60, appetizers $9 to $22, , main courses $21 to $28, desserts $8 to $9.

Hours: Lunch noon to 3 P.M. on Fridays only; dinner 5:45 to 11 P.M. Mondays through Saturdays.

Credit cards: American Express.

Wheelchair accessibility: Everything on one level.

What the stars:

(None)	Poor to satisfactory
*	Good
**	Very Good
***	Excellent
****	Extraordinary

Ratings reflect the reviewer's reaction to food, ambiance and service, with price taken into consideration. Menu listings and prices are subject to change.

The woman on the phone has the most delicious voice: low, slightly husky, completely inviting. Just calling for a reservation makes you eager to eat at Montrachet.

The entrance to the restaurant is every bit as welcoming. Walking out of a harried day and into this relaxed and low-key room has an instantly soothing effect. As the pace slows from rush to glide, shoulders settle two notches lower and voices drop from screech to murmur.

Nine years ago when Drew Nieporent opened Montrachet in one of the low-rise blocks below Canal Street, TriBeCa was not yet chic and he was not yet famous for being one of the country's most energetic restaurateurs. (His latest projects are Rubicon in San Francisco and Nobu, which is about to open nearby on Hudson Street.) But nothing–not the increasing gentrification of the neighborhood, not Mr. Nieporent's celebrity connections, not the fame of his former chef David Bouley–has had an impact on Montrachet. The restaurant seems to exist in its own private dimension.

It is one where modesty is prized: Montrachet does nothing flashy. The rooms are comfortable but vaguely nondescript. The menu is a plain beige folder printed in clear, simple type. The dishes are described without adjectives. The service is sweet, pleasant and almost invisible. The kitchen is also well run: when Debra Ponzek, the talented young woman who had been chef since 1986, relinquished the range to her sous-chef, Chris Gesualdi, a few months ago, the transition was so smooth that few patrons were aware of the change.

This is probably because Montrachet has always had a style of its own, and each chef falls under the restaurant's spell. The food is refined yet aggressive. Its strength lies less in technique than in the quality of ingredients and the finesse with which they are combined. The food, like the service, seems effortless.

Consider the salmon. It looks like an ordinary piece of salmon that has been beautifully cooked. But the top is dusted with a truffle crust that puts such a spin on the fish it does not taste like salmon with truffles but like some entirely new and utterly delicious creature. Pairing the fish with grilled fennel and artichokes encourages this new-flavor sensation.

Roast chicken is no less impressive. It appears to be just an ordinary piece of chicken sharing a plate with mashed potatoes and peas--farm food. But the skin crackles so compellingly above moist, juicy flesh that this becomes more than just another bird. It is chicken as you have always dreamed it might taste.

Soups have that same guileless quality. One night there was a tomato soup with dried cherry tomatoes and creme fraîche. It was deep red and so intense it was like tasting summer before its time. Summertime brought a creamless corn soup, a clear fresh broth filled with sweet, crunchy kernels that popped gently in the mouth.

A bright vegetable tart, another summer special, was a flat cornucopia made of small, sweet vegetables nudging one another into unexpected complexity. The endive salad, which has been on the menu for a while, is the same dish in reverse. All white on white and assertive flavors, the pears, walnuts and Roquefort come softly together to mute one another into a harmonious blend.

Occasionally the surprise lies in the ingredients themselves. Cured salmon comes with quinoa, a nutty and nutritious grain, and a little salad made of tomatoes and crisp slices of pea pods. Loin of veal is served with barley and sunchokes, humble ingredients that seem suddenly glamorous. Duckling is is pan-seared and paired with salsify and a sweet-potato flan, as if Thanksgiving had become a summer holiday. And this time of year the vegetables include earthy and seductive oven-roasted beets.

Sometimes it is the sheer generosity of the serving that makes the dish special. An appetizer of foie gras arrives in three flat slabs, the outside seared until it is almost caramelized, the interior as soft as pudding. "I can't possibly eat all of this," you think, looking at your plate. Somehow you find that you can.

Would you like a little sweet wine to go with that foie gras? The wine list has been beautifully orchestrated to go with the food, and few restaurants can match Montrachet when it comes to wine service. If you ask for a suggestion from the list you will receive not only good advice but also the information that the '83 is preferable to the '85 because botrytis, the "noble rot" that gives Sauternes its complexity, was almost absent in 1985. This is offered matter of factly, without an ounce of pretension. And while the list is filled with great wines, when you ask the sommelier, Daniel Johnnes, for advice, he instantly reels off a list of delicious and inexpensive bottles, discussing them as lovingly as if they were grand crus.

"Let me just bring you a taste," he is likely to say, materializing at your table with an open bottle and a glass.

Few people are eager to end such a soothing experience, and leaving Montrachet is never easy. When dessert is offered, it almost always seems like a good idea. The fact that the sweets are so simple makes them even more appealing.

Tiny bunches of Champagne grapes (which are not used to make Champagne) come draped in billows of Champagne sabayon, looking like something Bacchus would have been happy to eat. Warm caramelized figs are paired with a cool, tangy ice cream made of fromage blanc and sprinkled with ground pistachios. Creme brulee is rich, plain and good. Each is a very pleasant way to end a meal, but none of these desserts dance around asking for attention.

If everything about Montrachet is so wonderful, why doesn't it have four stars? Because the very virtues of the restaurant keep it from going over the top. A four-star meal is an intense experience best reserved for special occasions. Montrachet is a restaurant that I would gladly eat in every night.

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THE UNDERGROUND GOURMET PETER KAMINSKY

Middle Eastern Summit

On 'Dynasty,' it was all champagne and caviar. But now Krystle's cousin is dishing out bulghur and octopus salads at Delphini on Columbus Avenue.

Turkey trot: Chef Jean Bailly and owner Liza Slaman.

ABOUT TEN SECONDS AFTER I ARRIVED AT **Delphini** (519 Columbus Avenue, at 85th Street; 579-1145), I got the feeling that this is a place that is going to make it. There was something right about the way the night's menu was displayed alongside a bowl of black-eyed Susans on a little table on the sidewalk outside. Within the candlelit dining rooms (no electric lights), the walls are a romantic burnt red, the ceilings an equally lush ocean blue. The tall windows are thrown wide open to the summer night. Crisp linen napkins with sprigs of baby's breath swaddled in their tight folds and tall wrought-iron candlesticks all bespeak a clued-in restaurateur.

Owner Liza Slaman is more than a casual admirer of the Mediterranean spirit: Her Turkish partner, Turgut Balikci, is also her brother-in-law, and her fiancé is of Sicilian and Syrian heritage. It was Balikci who offered Slaman the chance to leave her career as a model-actress: She had appeared in the French editions of *Cosmopolitan* and *Vogue* and played Krystle's cousin Virginia for a season on *Dynasty.* But she hated Los Angeles and was fascinated by the restaurant business. Starting out at Diva in SoHo (owned by Balikci), she wound up as manager and also did a stint at Balikci's Bella Luna. When she proposed a restaurant redolent of the saffron, oregano, lemon, curry, pomegranate, and sumac of Mediterranean cuisines, Balikci said "*Şahane,*" which, loosely translated, is Turkish for "cool."

After a long search for a chef, Slaman finally hit upon Jean Bailly, a young alum of the Banana Cafe, Matthew's, and Bar Anise (where Bailly was chef de cuisine under Matthew Kenney). Bailly has both the confidence and the craft to create pleasing variations on basic Mediterranean tastes. Beginning at the beginning, Bailly starts everyone off with warm pita and two bowls of dip: one of crumbled feta shot through with lots of dill, the other a purée of roasted sweet peppers, sautéed onions, jalapeño pepper, and a confident zetz of toasted almond. My table all loved a polenta cake with cremini mushrooms (not enough to overpower the polenta) from the appetizers and the herb purée drizzled on top. A simple bulghur-wheat salad pretty much hit every bell in the taste department, with peppers, sumac, cayenne, and paprika. Delphini also has a meze menu, from which I sampled steamed clams in tomato sauce. By roasting the tomatoes before tossing them with the shellfish, Bailly achieves a concentrated flavor that is torqued up by the briny liquor of the clams. Manti—lamb dumplings with fresh mint—were like silky agnolotti. In the room-for-improvement department, grilled-octopus salad looked fresh and inviting, but the octopus was a little underdone, and the white-bean salad would have benefited from some salt.

Trying the entrées, I was surprised by the roast chicken, a dish I often order to get a restaurant's baseline. Bailly's is marinated for a whole day in chilies and herb-rich olive oil. It arrives at table already dismembered, its skin crisped and bathed in a sauce of preserved lemons, saffron, and Moroccan olives. Orecchiette are lightly sauced with North African curry, saffron, peas, and shiitakes, then showered with Romano cheese. In these pasta-ful times, the dish shows there's still a place for invention. But Bailly's magnum opus is his paella. Perfumed with fresh rosemary, it's a modernist assemblage of distinctly defined tastes—green and black olives, roasted tomatoes instead of the traditional red peppers—rather than the often gluey leftover concoction Spanish mothers pop in the oven before church on Sunday, hoping that the sermon doesn't drag on too long.

For dessert, a honey-glazed pear-and-raisin pastry was light and crispy. Apricots served with whipped cream inside crackling pastry baskets were sweet but not over-the-top heavy. Our favorite was a rice pudding laced with rose water. Those of you who are to able to carry on a conversation in a subway car with the windows thrown open as it clatters through a narrow tunnel should have no problem at Delphini. The rest of us eagerly await rugs and ceiling baffles to hold down the noise level.

Delphini is open from 5:30 p.m. till 2 a.m. daily. Appetizers and meze plates, $7 to $10; entrées, $15 to $19; full bar. A.E. accepted.

Photograph by Steffen Thalemann.

RESTAURANTS **CORBY KUMMER**

The Fin Man

At Mad Fish on the Upper West Side, chef Keith Rennie is doing wild things with shrimp and trout and happens to make the best lobster falafel in town.

QUIT MOANING ABOUT HOW THE UPPER WEST Side is a culinary Bermuda Triangle: You won't find peace and quiet at **Mad Fish** if you go during peak hours, when the crowds and the rush make the place live up to its name. But you will find food of moderate ambition and price, presented so whimsically that the place could be called Kid Fish; informed service that, depending on how crowded it is, can be friendly or incredibly friendly; and a kitchen willing to oblige special requests or dig up one last portion of an entrée or dessert, prepared so fast you might suspect that the fixed goal is to turn tables even when nobody's waiting.

Since opening last fall, Mad Fish has become so popular that there can be weeknight lines from seven to nine. Some of the core West Side customers, in their forties and in shirtsleeves, have likely migrated from the ever-reliable Docks, drawn by the relatively imaginative kitchen and lower decibel level (emphasis on *relatively*). Surely they are drawn, too, by Mad Fish's big extra—a marvelously idiosyncratic wine list full of discoveries, especially red and white Burgundies and American whites, largely non-Chardonnay (hooray).

The stark white room with bare floors and a steep beamed ceiling evokes a white-bread seaside resort like Sarasota or Hilton Head. The popularity is showing: You can already see stains in the pale-olive upholstery of the comfortable chairs (watch those high seat backs around your funny bone). The only decoration is big framed original oil paintings, which seem at first to be defanged George Grosz caricatures of burgherish men and veiled, bleached-blonde women. Where Grosz would put pig heads, the artist has put pink fish heads. Delightfully madcap, no? At least the strained theme isn't carried through in names of dishes on the menu.

The chef, Keith Rennie, is clearly aiming for new takes on American nouvelle. Caesar salad, for instance, has honey in the croutons and a garnish of fried capers, and comes with a fried soft-shell crab—a little too cooked, perhaps, but surprisingly good beside the salad, with its heavy, creamy dressing. Rennie's best appetizer is fried and crunchy, too: whole shrimp deep-fried in a flour-and-ground-almond batter. It's also paired with a creamy salad, this one a Waldorf. Order two plates if you want more than one shrimp to yourself; there are just four or five to the $9 order, and you'll probably be forced to share. Lobster falafel in a mildly spicy "cacciatore" tomato sauce sounds odd, and the presentation is a little cute, with a ball of falafel stuck into a lobster claw and more falafel stuffed into the tail. But the chick-pea-and-herb mixture is expertly fried, like the shrimp, and has just enough flavor to let the lobster come through. Dusted with toasted sesame seeds, this is almost enough for a main course.

You might be wise to make it one. The entrées don't live up to the appetizers: Despite their little twists, they're often overdone and blah. Rennie brags of his deals with Alaskan fishing boats to air-freight fish straight to the restaurant—though this might pay off with the unusual oysters at the raw bar, it doesn't seem to do anything for the entrées. Roasting salmon on cedar planks originated with Northwest Indians, who of course used wild-caught Pacific salmon. Rennie uses dull, fatty, farmed Maine salmon. Barbecued bluefish with apple-smoked onions betrays hardly a whiff of smoke, and the fish lacks its usual oily gaminess. Penne with shrimp and smoked

Mad Fish and chips: The sails are hoisted on baked-spaghetti masts.

Photograph by Warren Salowe.

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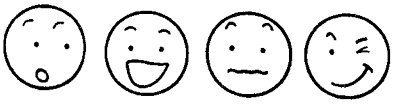

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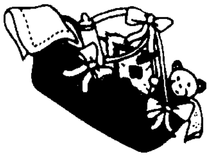

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tomatoes, on the other hand, has too much smoke, and also hot chipotle pepper. Both the pasta and the shrimp are dry and tough. Grilled tuna is dry, too, and the fish has no distinction; for $18, a typical entrée price, the cooking should be more careful. Either the chunked yellow tomatoes or the sweet raw onions, both served with the tuna, sat out too long and started to ferment.

Boiled lobster is ho-hum and has been kept in hot water a few too many minutes, but the local corn is sweet and fresh, and there's a lot of it. Grilled New York State brook trout strikes a lovely balance between the desirable char and the moist, delicate flesh within. And you should order the fish and chips just to watch the batter-fried wolffish fingers sail around the plate, with big thin slices of Idaho potatoes hoisted on baked spaghetti masts (the fish is just okay).

Too bad the best way to eat here is appetizers and dessert: less chance to sample the wines. Tyson Thompson-Tinsley, the sommelier, has short-cropped gray hair and big horn-rimmed glasses and an inquisitive, friendly manner. He's happy to chat about the California wines he has rigorously edited for inclusion on the list, along with the larger selection of French wines, about which he is equally knowledgeable. He's that rarity among people who talk about wine—concise. Many of the wines are in the $30-to-$60 range, but Tinsley is just as likely to recommend a $24 Aligote, the pleasantly acidic white Burgundy, if the menu suggests it. Dessert wines, mostly American and mostly available in half-bottles, are similarly well chosen.

You'll like Beth Gosnell's desserts. Stick to the house-made sorbets and ice creams and simple American pastries like shortcakes, recently served with strawberries and rhubarb in lots of syrup, with a scoop of ice cream melting on top. If the waitress takes a shine to you, she may well bring over a little basket of homemade refrigerator cookies, very thin and crisp, from the maître d' stand, where they sit in place of pillow mints.

One of the nights I dined at Mad Fish, the hostess had no record of a reservation I had made exactly two weeks before, and I'd left a phone number with a machine always on. Because I can't remember whether they asked me to reconfirm, I can't blame the hour-plus wait on the management. But I can ask restaurants to give warning via messages before erasing bookings, and suggest that they pick up the bar tab when parties do decide to hang in there. Another wait like this, and I won't have any dining partners left.

Mad Fish, 2182 Broadway, near 77th Street (787-0202). Dinner, Sunday through Thursday 5 p.m. to midnight, Friday and Saturday till 1 a.m. A.E., D.C., Disc., M.C., V. ■

A Weekly Guide to Entertainment and the Arts in New York

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Open Season

The ladies' draw takes center court as the final leg of tennis's **Grand Slam** *begins at Flushing Meadow on August 26* (page 153)

movies

The Return of the Bradys...*She's the One*

New Films

Alaska—Two scrappy siblings take it upon themselves to search for their father when his plane goes down somewhere over Alaska. Directed by Fraser C. Heston. (1 hr. 44 mins.; PG) *Chelsea; Gemini Twin; Orpheum; 84th Street Six.*

★**Basquiat**—Jeffrey Wright, the young actor who plays the doomed painter Jean-Michel Basquiat, walks down some SoHo street as if he were gliding through air. The painter Julian Schnabel wrote and directed the movie, and in his conception, Basquiat is an innocent. It's the old story: Too much too soon, and the kid couldn't handle it. Schnabel downplays Basquiat's hard-drug habit (we don't even realize he's on heroin until late in the movie) and doesn't really explain why Basquiat couldn't pull himself back from the edge. Probably he doesn't know. This Basquiat is not responsible for anything, least of all himself, and art cannot save him. It's a grim myth, and not entirely believable, but Jeffrey Wright is very touching. (Denby; 8/19/96) (1 hr. 46 mins.; R) *Angelika Film Center; Eastside Playhouse.*

Bordello of Blood—*Tales From the Crypt* presents this schlock-horror story about a coven of L.A. vampires and the evangelist who hunts them. With Dennis Miller, Corey Feldman, and Angie Everheart. (1 hr. 27 mins.; R) *Art Greenwich Twin; 23rd Street West Triplex; 34th Street Showplace; National Twin; 86th Street; First & 62nd St. Cinema; 84th Street Six; Metro Cinema; New Coliseum; Nova; Plaza.*

Carpool—A beleaguered ad exec and his young charges are carjacked by a would-be criminal in this comedy directed by Arthur Hiller. With Tom Arnold, and Rhea Perlman. (1 hr. 29 mins.; PG). *Area theaters.*

Celestial Clockwork—An aspiring opera singer moves to Paris, where she encounters a woman who continually tries to thwart her success. Directed by Fina Torres. (1 hr. 25 mins.; NR) *Carnegie Hall Cinema.*

Chain Reaction—Keanu Reeves stars as a scientist-in-training whose life is threatened when he discovers a cheap, effective method for harnessing energy. Directed by Andrew Davis. (1 hr. 40 mins.; PG-13) *Art Greenwich Twin; Chelsea; Criterion Center; First & 62nd St. Cinema; 84th Street Six; Brooklyn Heights.*

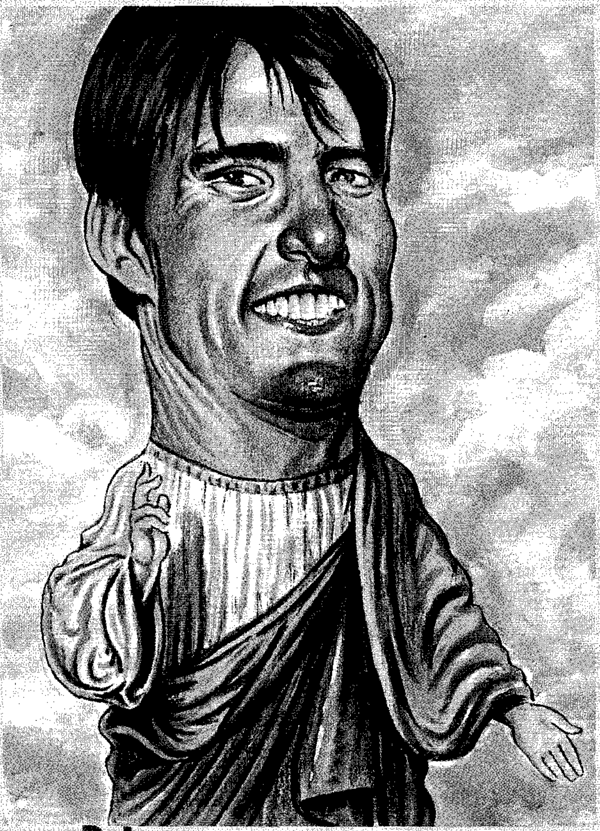
Cold Comfort Farm—John Schlesinger's latest is a funny but rather smug little movie based on Stella Gibbons's funny but smug little 1932 novel about an impoverished, well-brought-up girl, Flora (Kate Beckinsale), who goes to live with her dim, depressed relatives on a Sussex farm. Flora won't stand for anything but the most rational behavior, and the men and women on the farm are so abashed by her that they go along. Yet the wit is sarcastic, asexual, and finally more convenient and self-regarding than bracing. (Denby; 5/27/96) (1 hr. 50 mins.; PG) *New York Twin; Regency.*

★**Courage Under Fire**—Denzel Washington gives an intense, imploding performance as Lieutenant Colonel Nathaniel Serling, a Gulf War veteran who becomes obsessed with the case of a Medevac-helicopter pilot, Captain Karen Walden (Meg Ryan), who died on the ground while trying to rescue some soldiers. Screenwriter Patrick Sheane Duncan and director Edward Zwick obviously took a good look at the familiar Kurosawa masterpiece *Rashomon,* in which the audience sees the same story—a rape and a possible murder in a forest—from the point of view of four different participants. Colonel Serling travels the country tracking down Walden's crew, and from the point of view from one man and then another, we see the helicopter go down. Did Walden maintain her authority? Or did she panic? Zwick stages the events again and again, with overlapping details—but significant and fascinating ones. (Denby; 7/22/96) (1 hr. 56 mins.; R) *Waverly; Chelsea; Criterion Center; First & 62nd St. Cinema; 84th Street Six.*

★**Emma**—*Emma* is perhaps the most steely and demanding of Jane Austen's books—some of it is almost unnervingly cold—and for long periods, writer-director Douglas McGrath stays merrily on the surface. Gwyneth Paltrow is lovely, but she's not the most imposing Emma one could imagine. The rich and landed Emma Woodhouse is a kind of local queen with almost unlimited power—not a bad person, exactly, but a snob. Paltrow is at her best when she's flirting with Jeremy Northam as Mr. Knightley, her brother-in-law. McGrath uses an old trick from Hollywood romantic comedy: Paltrow and Northam, through the most trivial scenes, exchange little smiles of amusement; they have a reality far removed from the merely social world around them. Yet they live in that world, and the movie becomes very passionate when Emma violates one of its important social codes. This is one of the most celebrated scenes in English literature, and it could have gone wrong in many ways, but it doesn't. McGrath quietly builds a number of things that finally pay off. (Denby; 8/19/96) (2 hrs.; PG) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Beekman; Lincoln Square.*

The Fan—Robert De Niro stars as a man so obsessed with his favorite ball player (Wesley Snipes) that he will stop at nothing to restore his hero's faltering career. Directed by Tony Scott. (2 hrs.; R) *Village East; 19th Street East; Criterion Center; Gemini Twin; Orpheum; Lincoln Square; New Coliseum; Nova; Pavilion/Windsor.*

Flirt—In Hal Hartley's latest, the same scenario repeats with ever-so-slight variations: three couples, in three cities, grapple with commitment, unre-



Data

Doubting Thomas

Opportunities for Tom Cruise to save lives are suspiciously abundant of late. When *Mission: Impossible* opened, he was hailed as a hero for dialing EMS on his cellular after spotting a hit-and-run victim. Then, at the London *MI* premiere, Cruise plucked a little boy—unnoticed by security—from a frenzied crowd. Two weeks ago, after false reports surfaced about a low sperm count, he saved five more people by *dispatching a life raft* when their yacht caught fire. Which raises the question: Is it possible for a Scientologist to have a messiah complex?

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby. A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the Manhattan theaters where the film is playing. For movie listings online see the last page of this section.

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Hawaiian Bunch

'A Very Brady Sequel' (opening August 23) is a fully ironic reinterpretation of several completely unironic *classic episodes, including the two-part Hawaiian-vacation epic in which the kids have a brush with the occult, a tarantula, killer surf, and Don Ho. Just as in last year's 'Brady Bunch Movie,' America's most aggressively wholesome clan is unaware that the seventies are over—which, come to think of it, isn't all that much of a conceit.*

quited longing for another, and a life-altering gunshot. Quirkily endearing. (1 hr. 25 mins.; NR) *Film Forum.*

Foxfire—The lives of four small-town girls are transformed when a mysterious young loner (Angelina Jolie) encourages them to fight the patriarchy. Based on the novel by Joyce Carol Oates. Directed by Annette Haywood-Carter. (1 hr. 42 mins.; R). *Area theaters.*

Girls Town—With a documentary style somewhat akin to that of last summer's *Kids,* director Jim McKay chronicles the day-to-day trials of three lower-class high school seniors on the fringes of mainstream society. At times affecting, though it lacks a real final, emotional punch. Starring Lili Taylor. (1 hr. 30 mins.; R) *Angelika Film Center.*

Heavy—Set in an isolated town in upstate New York, James Mangold's debut feature tells the story of a painfully shy, overweight cook (Pruitt Taylor Vince) who falls in love with a beautiful new waitress. With Liv Tyler. (1 hr. 45 mins.; NR) *Film Forum; Sutton; 62nd and Broadway.*

House Arrest—When Grover and Stacy Beindorf's parents announce that they are separating, the kids lock them in the basement, thereby igniting a neighborhood trend. With Kevin Pollack and Jamie Lee Curtis. Directed by Harry Winer. (1 hr. 38 mins.; PG) *Village East; 23rd Street West Triplex; 34th Street Showplace; 86th Street East; First & 62nd St. Cinema; Lincoln Square; New Coliseum; Plaza .*

Hunchback of Notre Dame—Disney's animated adaptation of the Victor Hugo novel. With the voices of Tom Hulce, Demi Moore, Jason Alexander, and Kevin Kline. Directed by Gary Trousdale and Kirk Wise. (1 hr. 35 mins.; G) *Embassy 2–4; Sutton.*

Independence Day—A gigantic spaceship hovers over the Empire State Building, opens its lower doors, emits powerful rays, and—pow!—the Empire State Building explodes into flames. Epics of destruction follow, with flames rolling down streets like water rushing through a tunnel. Will the world be saved? It all depends on a few oddballs—a wimpish young president with a hidden streak of stubbornness (Bill Pullman), a swaggering black marine pilot (Will Smith), a failed Jewish techno-genius (Jeff Goldblum), and a redneck boozer (Randy Quaid) who may have been kidnapped and "abused" by aliens on a recent visit. Aside from one small moment of mystery and terror, Emmerich and co-writer Dean Devlin (whose last hit, *Stargate,* was cheesy on a smaller scale) seem eager to make everything as banal and movieish as possible, until the audience is left thinking, *If only the aliens would come!* (Denby; 7/8/96) (2 hrs. 24 mins.; PG-13) *Village East; 34th Street East; Chelsea; Crown Gotham; Ziegfeld; 86th Street; Lincoln Square; Nova; Olympia Cinemas; Plaza Twin.*

The Island of Dr. Moreau—Marlon Brando, David Thewlis, and Val Kilmer star in this latest adaptation of the H.G. Wells classic about a mad scientist who has been conducting bizarre, cross-species experiments and the United Nations lawyer who struggles to stop him. Directed by John Frankenheimer. (1 hr. 36 mins.; PG-13). *Area theaters.*

Jack—Robin Williams stars as a 10-year-old boy who has a progeria-like disease that causes his body to age at four times the normal rate. With Diane Lane and Brian Kerwin. Directed by Francis Ford Coppola. (1 hr. 57 mins.; PG-13) *Village East; Chelsea; Murray Hill Cinemas; Cinema I, II, Third Ave.; Guild 50th Street; Orpheum; Lincoln Square; Metro Cinema.*

John Carpenter's Escape From L.A.—In this remake of *Escape From New York,* Snake Plissken (Kurt Russell) has been infected with a deadly virus. If he can follow Presidential orders—travel to L.A., locate the president's daughter, retrieve the valuable information she has stolen, and kill her—he will be injected with the antidote. (1 hr. 42 mins.; R) *Waverly; 19th Street East; 34th Street Showplace; Astor Plaza; First & 62nd St. Cinema; Orpheum; 84th Street Six; New Coliseum; Nova; Pavilion/Windsor; Plaza Twin.*

Kansas City—Robert Altman's latest is a *noir*ish, Depression-era piece about a telegraph operator who kidnaps the drug-addled wife of an adviser to President Roosevelt in the hopes of using her as a bartering tool. With Jennifer Jason Leigh, Miranda Richardson, Dermot Mulroney, and Harry Belafonte. (1 hr. 58 mins.; R) *Village Theatre VII; Baronet/Coronet; 86th Street East; Lincoln Plaza Cinemas.*

Kingpin—Woody Harrelson stars as a former bowling champ with a prosthetic hand and an Amish protégé in this comedy from brothers Peter and Bobby Farrelly, who were also responsible for *Dumb and Dumber.* (1 hr. 53 mins.; PG-13) *Art Greenwich Twin.*

★Lone Star—John Sayles's latest begins with a skeleton discovered among the Texas cactus and a reluctant sheriff (Chris Cooper) trying to figure out whether his dead father, a hero, was also a murderer. What starts as a criminal investigation turns into a mini-epic. Two generations of white, black, and Mexican characters become mixed up in one another's lives, and while Sayles's ambition is admirable, one can't help but wonder how many packs of three-by-five cards he used to keep track of the plotlines. Yet *Lone Star* is haunted by a sense of America as a peculiar destiny—uprootedness as a common fate. The movie never talks down to us, and we repay its trust by staying absorbed in it. (Denby; 7/22/96) (2 hrs. 18 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Manny & Lo—Two young sisters run away from their separate foster homes and, along the way, kidnap a kindly store clerk (Mary Kay Place) who is not what she appears to be. Written and directed by Lisa Krueger. (1 hr. 30 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Matilda—Danny DeVito directed and stars in this adaptation of the Roald Dahl story about a magical little girl saddled with unresponsive parents. Starring Rhea Perlman and Mara Wilson. (1 hr. 35 mins.; PG) *Village Theatre VII; 23rd Street West Triplex; Gemini Twin; Lincoln Square; New Coliseum.*

Phenomenon—On his thirty-seventh birthday, a pleasant mediocrity called George Malley (John Travolta) wanders into the street and is sent sprawling by a small circle of light that descends from the sky. When he wakes up, he feels an insatiable curiosity and desire—to read any book he can get hold of, to poke into things and figure them out, to experiment with planting and soil, to crack a complicated military code. George becomes a genius but not an intellectual; he doesn't have ideas in the formal sense or develop cultural interests. Yet we know we're watching a tall tale and we're willing to be charmed—until the movie changes its tone. When George saves a little immigrant boy, and people gather around him as

Photograph by Claudette Barius/Paramount Pictures.

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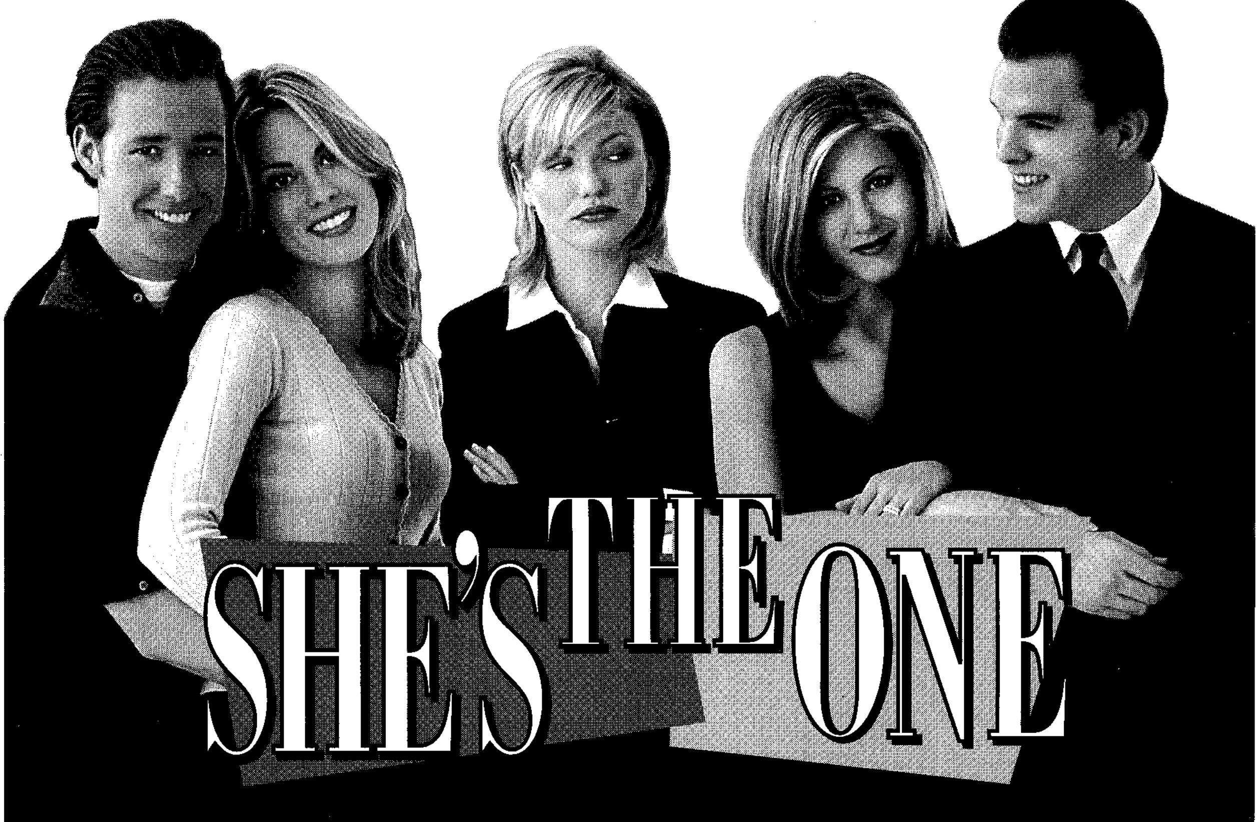

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ORIGINAL SONGS AND SCORE BY TOM PETTY

though he were Jesus walking on water, you know there's trouble. (Denby; 8/15/96) (1 hr. 57 mins.; PG) *Village East; Embassy 2–4; Sutton; Orpheum; 84th Street Six; Brooklyn Heights.*

★**Purple Noon**—Martin Scorsese presents this rerelease of Rene Clement's incredibly stylish, sexy, and intelligent thriller about an amoral young playboy (the stunning Alain Delon) who kills an acquaintance and adopts his identity. Not to be missed. Based on Patricia Highsmith's novel *The Talented Mr. Ripley.* (1 hr. 58 mins.; PG-13) *Quad Cinema; Paris Theater.*

Rendezvous in Paris—In Eric Rohmer's latest, he constructs three vignettes in which the same scenario plays out: A lover orchestrates a profound betrayal. In French with English subtitles. (1 hr. 40 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

She's the One—In writer-director Ed Burns's follow-up to last year's acclaimed *The Brothers McMullen,* he once again explores that peculiar brand of Irish-Catholic familial dysfunction along with several different commitment issues. (1 hr. 36 mins.; R) *Area theaters.*

Small Faces—A young man in sixties Glasgow is torn between his two brothers: one a thuggish local gang member and the other, an artist who aspires to greater things. Directed by Gilles MacKinnon (*The Playboys*). (1 hr. 48 mins.; R) *Quad Cinema; Carnegie Hall Cinema.*

Solo—Mario Van Peebles stars as the perfect combat soldier—a pure machine built of computer chips and intricate wiring—sent into battle on a top-secret mission against guerrilla fighters in Latin America. Directed by Norberto Barba. (1 hr. 33 mins; PG-13). *Area theaters.*

The Spitfire Grill—When the crotchety owner of the Spitfire Grill (Ellen Burstyn) falls ill, she turns over the day-to-day operation of her restaurant to a guarded young woman (Alison Elliott) who harbors a dark secret. With Marcia Gay Harden. Written and directed by Lee David Zlotoff. (1 hr. 51 mins.; PG-13). *Area theaters.*

Stealing Beauty—Bernardo Bertolucci's latest film isn't very good, but at least there are some handsome bodies in it. At an artist's villa in the hills near Siena, a group of characters found only in mediocre European movies gather in various states of semi-nudity and witness an *echt* art-movie spectacle. A beautiful American girl (Liv Tyler) has arrived from the States in order to find her father and also, it seems, to lose her virginity. Neither of these quests is carried out with any sense of dramatic energy, but the movie is pleasing and occasionally very sexy. (Denby; 6/24/96) (1 hr. 58 mins.; R) *Village East; First & 62nd St. Cinema; Brooklyn Heights.*

Stonewall—A drama set in and around the 1969 Stonewall riots and subsequent gay rights movement. With Frederick Weller, Guillermo Diaz, and Matthew Faber. Directed by the late Nigel Finch. (1 hr. 33 mins.; R) *Quad Cinema; 62nd and Broadway.*

Supercop—Jackie Chan stars as a humorously determined police officer. Worth it for Chan's daring stunt work alone. Directed by Stanley Tong. (1 hr. 30 mins.; R) *Village Theatre VII; 23rd Street West Triplex; Embassy 1; Embassy 2–4; 84th Street Six.*

A Time to Kill—The plot (which is based on a seven-year-old John Grisham novel) is a cliché-ridden courtroom drama: Here we are in a corrupt, racist small town with its noble, victimized blacks and vicious white rednecks. Director Joel Shumacher and screenwriter Akiva Goldsman use the Klan to distract us from their main story: A black mill worker (Samuel L. Jackson) has killed the two young rednecks who raped his 10-year-old daughter; he's then put on trial, with only Matthew McConaughey's inexperienced attorney—a Grisham standby—to represent him. Jackson's mill worker sits in jail, yet he's so much smarter than McConaughey—meant to be the hero—that *A Time to Kill* compounds its embarrassment. We have to wait for McConaughey to figure out that a black man can't get a fair trial in this country. (Denby; 8/12/96) (2 hrs. 28 mins.; R) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Criterion Center; Orpheum; Tower East; Lincoln Square; Olympia Cinemas; Pavilion/Windsor.*

Tin Cup—Kevin Costner stars as a former golf pro who falls in love with his rival's girlfriend. With Renee Russo and Don Johnson. Directed by Ron Shelton. (2 hrs. 14 mins.; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Baronet/Coronet; Criterion Center; Orpheum; Lincoln Square.*

★**Trainspotting**—Written by John Hodge, who adapted the cult novel by Irvine Welsh, and directed by Danny Boyle, the movie celebrates the days and nights of raffish pleasure of four deadbeat Edinburgh thugs. The hero, Renton (Ewan McGregor), may be a working-class squatter and a hooligan, but he entertains us, and we want him to succeed. *Trainspotting* is far from a raw documentary, but it is precisely this evasion of realism that makes it so much fun. The boys shoot heroin and fall down in pleasure; they commit every imaginable crime against bourgeois property; they outrage all the proud, hapless clichés of Scottish nationalism. The style of the movie is fast, voluble, allusive, the bits of dialogue and ghastly jokes and ludicrous physical disasters held together by Renton's narration and the wildly inventive but disciplined editing. The movie has less to do with heroin than with Henry Miller's Paris novels and the punks of twenty years ago; for all the scandalous goings-on, Renton's story is perhaps the most upbeat narrative of the season. (Denby; 8/12/96) (1 hr. 30 mins.; R) *Angelika Film Center; 19th Street East; Cinema I, II, Third Ave.; UA East; Lincoln Square.*

A Very Brady Sequel—In the latest Brady mishaps and misfortunes, Carol's supposedly dead husband reappears, throwing the Brady household into turmoil. Directed by Arlene Sanford. (1 hr. 29 mins.; PG-13) *Embassy 1 and area theaters.*

Walking and Talking—Two lifelong friends (Anne Heche and Catherine Keener) begin to drift apart when one announces her engagement. Written and directed by Nicole Holofcener. (1 hr. 26 mins.; R) *Angelika Film Center; Sutton; Lincoln Plaza Cinemas.*

Welcome to the Dollhouse—Todd Solondz's wickedly funny black comedy about one Dawn Weiner, a chubby seventh-grader who makes a series of unfortunate fashion choices and is relentlessly tormented by her classmates, teachers, and parents. (1 hr. 33 mins.; R) *Angelika Film Center; Cinema 3.*

The Wife—A pair of New Age-y therapists and their uninvited dinner guests—a patient and his loose-lipped wife—verbally dissect the merits of marriage, neuroses, and therapy. With Julie Hagerty, and Tom Noonan. Written and directed by Noonan. (1 hr. 43 mins.; R) *Screening Room; Cinema I, II, Third Ave.*

One Shot

Up the Down Staircase

Lascivious yet beleaguered rhumba sensation Elena (played by Ninón Sevilla, above)—having already weathered her father's suicide and a life of prostitution—suffers at the hands of smarmy nightclub impresario El Rengo (Miguel Inclán, above) in *Aventurera.* The absurdly campy Mexican classic, lost more than 45 years, gets a two-week run at Film Forum beginning August 21.

Photograph courtesy of Film Forum.

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Basquiat; Lone Star; Manny & Lo; Trainspotting; Walking and Talking; Welcome to the Dollhouse.* Opening 8/21: *Girls Town.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Bordello of Blood; Chain Reaction; Kingpin.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) . (See also "Museums, Societies, Etc.")

Film Forum—209 W. Houston St. (727-8110) *Heavy; Flirt.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *Purple Noon; Rendezvous in Paris; Small Faces; Stonewall.*

Screening Room—54 Varick St. (below Canal) (334-2100) *The Wife.*

Village East—189 Second Ave., at 12th St. (529-6799) *House Arrest; Independence Day; Jack; Phenomenon; Stealing Beauty; The Fan.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *A Time to Kill; Emma; Kansas City; Matilda; Supercop; Tin Cup.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *John Carpenter's Escape From L.A.; Courage Under Fire.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *John Carpenter's Escape From L.A.; The Fan; Tin Cup; Trainspotting.*

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Bordello of Blood; House Arrest; Matilda; Supercop.*

34th Street East—241 E. 34th St. (505-CINE#586) *Independence Day.*

34th Street Showplace—238 E. 34th St. (532-5544)

Bordello of Blood; House Arrest; John Carpenter's Escape From L.A.

Chelsea—260 W. 23rd St. (505-CINE#597) *A Time to Kill; Alaska; Chain Reaction; Courage Under Fire; Emma; Independence Day; Jack.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *A Time to Kill; Emma; Jack; Tin Cup.*

42nd-60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *I Shot Andy Warhol.*

Angelika 57—225 W. 57th St. (586-1900) *Penchi Muyo in Love.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *John Carpenter's Escape From L.A.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Kansas City; Tin Cup.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Celestial Clockwork; Small Faces.*

Cinema 3—2 W. 59th St. (505-CINE#596) *Welcome to the Dollhouse.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Jack; The Wife; Trainspotting.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *A Time to Kill; Chain Reaction; Courage Under Fire; Fled; The Fan; Tin Cup.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Independence Day.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Basquiat.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Supercop.* Opening 8/23: *A Very Brady Sequel.*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Hunchback of Notre Dame; Phenomenon; Supercop; The Rock.*

Guild 50th Street—33 W. 50th St. (757-2406) *Jack.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *The Phantom; The Frighteners.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Bordello of Blood; The Nutty Professor.*

Paris Theater—4 W. 58th St. (980-5656) *Purple Noon.*

State—1540 Broadway (391-2900) *Eraser; House Arrest; Kansas City; Kingpin; Trainspotting.*

Sutton—205 E. 57th St. (759-1411) *Hunchback of Notre Dame; Phenomenon; Walking and Talking.* Opening 8/21: *Heavy.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Fargo; The Cable Guy; The Frighteners; The Horseman on the Roof; The Phantom; Twister.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Independence Day.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Lone Star.*

86th Street—125 E. 86th St. (505-CINE#604) *Independence Day; Bordello of Blood.*

86th Street East—210 E. 86th St. (249-1144) *House Arrest; Kansas City.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Emma.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Bordello of Blood; Chain Reaction; Courage Under Fire; House Arrest; John Carpenter's Escape From L.A.; Stealing Beauty.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Alaska; Matilda; The Fan.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Cold Comfort Farm; Eraser; Harriet the Spy.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *A Time to Kill; Alaska; Fled; Jack; John Carpenter's Escape From L.A.; Phenomenon; The Fan; Tin Cup.*

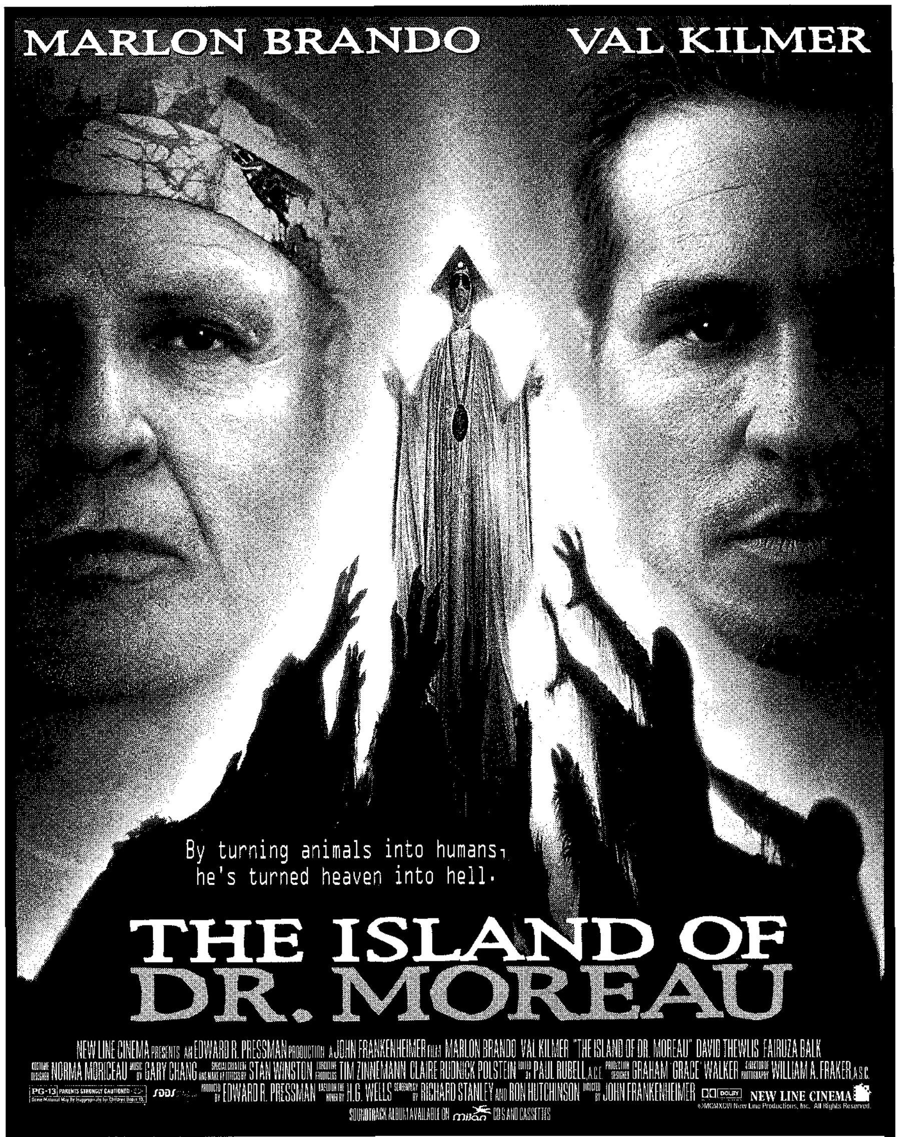
Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *A Time to Kill.*

UA East—1629 First Ave., at 85th St. (249-5100) *Trainspotting.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Stonewall.* Opening 8/21: *Heavy.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Alaska; Bordello of Blood; Chain Reaction;*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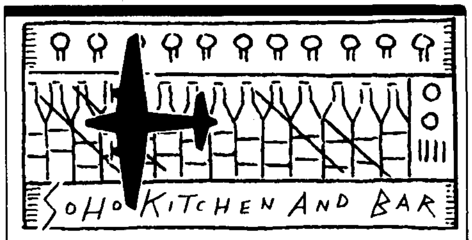
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Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Kansas City; Lone Star; Manny & Lo; Rendezvous in Paris; Walking and Talking.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *A Time to Kill; Emma; House Arrest; Independence Day; Jack; Matilda; The Fan; Tin Cup; Trainspotting.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Bordello of Blood; Jack.*

New Coliseum—701 W. 181st St. (740-1545) *Bordello of Blood; House Arrest; John Carpenter's Escape From L.A.; Matilda; The Fan.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Bordello of Blood; Independence Day; John Carpenter's Escape From L.A.; The Fan.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *A Time to Kill; Independence Day.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Cold Comfort Farm.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Time to Kill; Adventures of Pinocchio; Bordello of Blood; Chain Reaction; House Arrest; Independence Day; Jack; John Carpenter's Escape From L.A.; Supercop; The Fan; The Nutty Professor; Tin Cup.*

Concourse Plaza—214 E. 161th St. (588-8800) *A Time to Kill; Adventures of Pinocchio; Bordello of Blood; Fled; House Arrest; Independence Day; John Carpenter's Escape From L.A.; Kazaam ; Supercop; The Fan; The Nutty Professor; Tin Cup.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Tin Cup; A Time to Kill.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Time to Kill; Adventures of Pinocchio; Bordello of Blood; Chain Reaction; Fled; House Arrest; Independence Day; Jack; John Carpenter's Escape From L.A.; Matilda; Supercop; The Fan; The Nutty Professor; Tin Cup.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *A Time to Kill; Alaska; Courage Under Fire; House Arrest; Jack; Phenomenon; The Frighteners; The Nutty Professor.*

Brooklyn Heights—70 Henry St. (596-7070) *Chain Reaction; Phenomenon; Stealing Beauty.* (See also "Museums, Societies, Etc.")

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *House Arrest; Matilda; The Fan.*

Cobble Hill—265 Court St. (596-9113) *A Time to Kill; Emma; Jack; Kansas City; Matilda; Tin Cup.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Bordello of Blood; Independence Day; John Carpenter's Escape From L.A.; The Fan; Tin Cup.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Bordello of Blood; Independence Day; John Carpenter's Escape From L.A.; The Nutty Professor.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Bordello of Blood; Jack; The Fan.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Bordello of Blood; Independence Day; Jack; John Carpenter's Escape From L.A.; The Fan; The Nutty Professor.*

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *A Time to Kill; Alaska; Courage Under Fire; House Arrest; Matilda; Tin Cup.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *A Time to Kill; Bordello of Blood; Courage Under Fire; Independence Day; Matilda.*

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *A Time to Kill; John Carpenter's Escape From L.A.; The Fan.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Independence Day; John Carpenter's Escape From L.A.; Kazaam.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Alaska; Bordello of Blood; House Arrest; Independence Day; The Fan.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *A Time to Kill; Chain Reaction; Courage Under Fire; House Arrest; Independence Day; Jack; John Carpenter's Escape From L.A.; Matilda; The Fan; The Nutty Professor; Tin Cup.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *A Time to Kill; Bordello of Blood; Chain Reaction; Independence Day; John Carpenter's Escape From L.A.; Matilda; The Fan.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *A Time to Kill; Chain Reaction; Emma; House Arrest; Jack; Phenomenon; Tin Cup.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *A Time to Kill; Bordello of Blood; House Arrest; John Carpenter's Escape From L.A.; The Fan.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Jack; House Arrest.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Bordello of Blood; Independence Day; Kingpin; Matilda.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Bordello of Blood; Independence Day; John Carpenter's Escape From L.A..*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *A Time to Kill; Alaska; Chain Reaction; House Arrest; Jack; Matilda; Supercop; The Fan; The Nutty Professor.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *House Arrest; Jack; John Carpenter's Escape From L.A.; The Fan.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Trainspotting; Tin Cup.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (777-FILM#619) *Courage Under Fire; Emma; House Arrest; Independence Day; Jack; The Frighteners; Tin Cup.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Bordello of Blood; House Arrest; Matilda.*

Main Street—72–66 Main St., Flushing (268-3636) *A Time to Kill; Chain Reaction; Independence Day; John Carpenter's Escape From L.A.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *A Time to Kill; Alaska; Chain Reaction; Courage Under Fire; The Nutty Professor.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *A Time to Kill; Bordello of Blood; Courage Under Fire; Independence Day; Jack; John Carpenter's Escape From L.A.; Matilda; The Fan.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Courage Under Fire; Purple Noon.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Bordello of Blood; House Arrest.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Alaska; Bordello of Blood; House Arrest; Phenomenon; Supercop.*

Surfside—104th St., Rockaway (945-4632) *Courage Under Fire; Matilda; The Fan.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Courage Under Fire; Independence Day; John Carpenter's Escape From L.A.; Matilda; The Fan.*

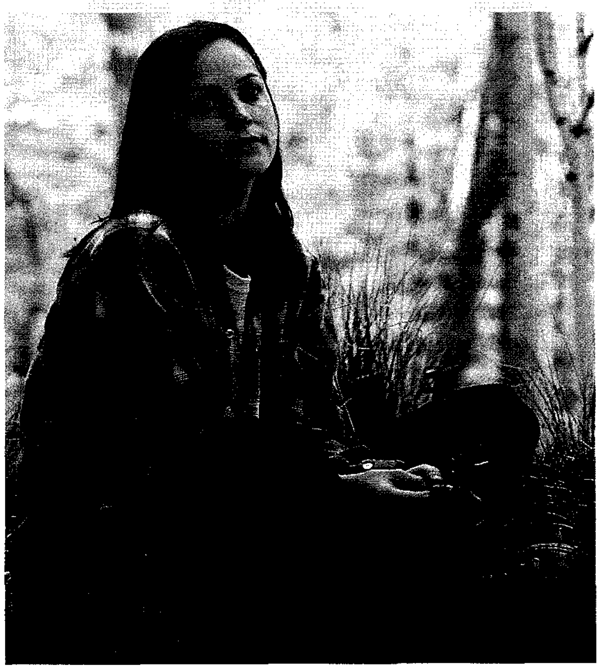
Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Emma.*

Talent

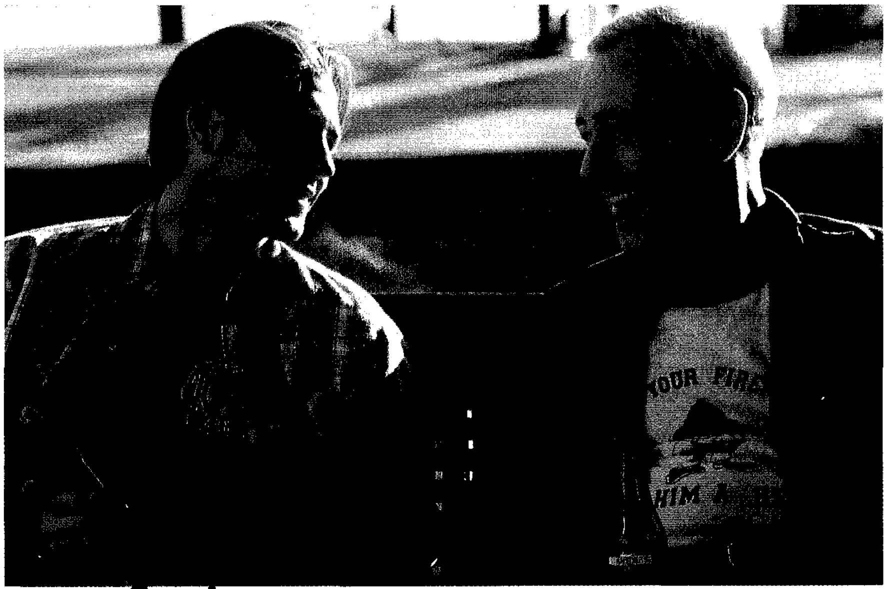
True Grit

Unlike a few other heretofore-unknown actors currently smeared across the covers of major magazines (who amusingly go on to profess uninterest in the fame thing), the prodigiously gifted Alison Elliott quietly plods along. As Percy, a tormented ex-con searching for redemption, Elliott more than ably carries *The Spitfire Grill* (which opens August 23), at times overshadowing formidable co-stars Ellen Burstyn and Marcia Gay Harden. "There was a sadness about Percy that I found appealing," says Elliott. "She was lost, and I had to figure out why." Though the film itself (written and directed by first-timer Lee David Zlotoff) falls prey to some mawkish moments and heavy-handed symbolism (Percy relocates to a small town called Gilead), Elliott's curious mixture of straightforward aggressiveness and emotional evasiveness overshadows any sentimental missteps. The San Francisco–born Elliott—who began acting at the artsy, progressive Urban School when she wasn't learning how to swing from a trapeze in circus class—began her career, like many others, as a model. "I saw an ad for the Barbizon school when I was a teenager and thought, 'Wow! This seems so glamorous!' " It wasn't, and once she hit 18, Elliott headed for L.A., where she landed a part on the short-lived model-theme sitcom *Living Dolls*—after which, she says, "I made sure I got into acting class." Parts in Steven Soderbergh's *The Underneath* and Kevin Costner's *Wyatt Earp* followed, yet Elliott "panicked" when it came time to show up for work on *Spitfire*. "I kept thinking, 'I want to do this all on my own,' but I ran to a coach the night before shooting began," recalls Elliott. "She said, 'Don't worry. You obviously feel it all deep inside.' "

MAUREEN CALLAHAN



Photograph by Aaron Rapoport/Castle Rock Entertainment.



Opening

The Brothers Fitzpatrick

New York's most self-identifying Irish-American and all-around-sensitive male prototype Ed Burns (left, with John Mahoney as his knuckle-headed dad) supplants 'The Brothers McMullen' with the Fighting Fitzpatricks, Valley Stream with Brooklyn, and three love-hate dilemmas with two in 'She's the One.' Burns's new romantic comedy, which he wrote, directed, and stars in, opens Friday.

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *A Time to Kill; Bordello of Blood; Courage Under Fire; Jack; John Carpenter's Escape From L.A.; Matilda; Tin Cup.* Opening 8/23: *A Very Brady Sequel; She's the One.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *A Time to Kill; Independence Day; Jack; John Carpenter's Escape From L.A.; The Fan.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *A Time to Kill; Alaska; Bordello of Blood; Chain Reaction; Courage Under Fire; Emma; House Arrest; Independence Day; Jack; John Carpenter's Escape From L.A.; Kingpin; Matilda; The Fan; The Nutty Professor; Tin Cup.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Stanley Kubrick." 8/24: *Lolita* (1962) and *Dr. Strangelove: or, How I Learned to Stop Worrying and Love the Bomb* (1963). 8/25: *Paths of Glory* (1957) and *Full Metal Jacket* (1987). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

Bryant Park Summer Film Festival—All features screen at sunset. 8/19: *Rio Bravo* (1959). 8/26: *The Sound of Music* (1965). Raindates for each: the next night. Sixth Ave. bet. 40th and 42nd Sts. (512-5700); free.

Cinema Village 12th St.—"Festival Hong Kong." 8/19: *Wing Chun* (1995). 8/20: *High Risk* (1995). 8/21: *The Magic Crane* (1995). 8/22: *Somebody up There Likes Me* (1995). 8/23: *Organized Crime and Triad Bureau* (1995). 8/24: *My Father is a Hero* (1995). 8/25: *Summer Snow* (1995). 22 E. 12th St. (924-3363); $8.

A Different Light—8/25: *High School Confidential* (1958). 151 W. 19th St. (989-4850); free.

Film Forum—"10th Annual Summer Festival of Fantasy, Horror & Science Fiction." 8/19: *Fantastic Voyage* (1966) and *Planet of the Apes* (1968). 8/20: "Trailerthon '96." 8/21: *The 5,000 Fingers of Dr. T.* (1953) and *Invaders from Mars* (1953). 8/23 and 8/24: *House on Haunted Hill* (1958) and *The Fly* (1958). 8/25: *The Shining* (1980). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"The Films of John Garfield." 8/19: *Humoresque* (1946) and *The Breaking Point* (1950). 8/21: *Air Force* (1943), *Tortilla Flat* (1942), and *The Seawolf* (1941). 8/22: *Out of the Fog* (1941) and *Daughters Courageous* (1939). 8/23 and 8/24: *The Postman Always Rings Twice* (1946) and *The Fallen Sparrow* (1943). 8/25: *Between Two Worlds* (1944) and *Saturday's Children* (1940). Also, 8/20: Open-Captioned Movies for the Deaf and Hard of Hearing. *A Time to Kill* (1996). 65 W. 65th St., plaza level. (875-5600); $7.50.

French Institute—8/20: *The Red and the Black* (1954). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, seniors, $5.50.

Museum of Modern Art—"Scorsese at the Movies: Selections from the Martin Scorsese Collection." 8/19: *The Beast From 20,000 Fathoms* (1953). 8/19 and 8/22: *Jason and the Argonauts* (1963). 8/20: *City Under the Sea/War Gods of the Deep* (1965) and *The House of Usher* (1960). 8/22: *The Pit and the Pendulum* (1961). 8/22 and 8/23: *The Tomb of Ligeia* (1965). 8/23: *Demetrius and the Gladiators* (1954) and *David and Bathsheba* (1951). 8/24: *The Robe* (1953) and *Samson and Delilah* (1949). 8/25: *The Egyptian* (1954) and *Barabbas* (1962). 11 W. 53rd St. (708-9480); $8.

Queens Museum of Art—8/24: *The Burmese Harp* (1956). New York City Building, Flushing Meadows Corona Park (718-592-9700); free.

Movie Listings Online

***New York* Magazine Online (on CompuServe) now offers expanded movie listings, covering more than 250 theaters throughout New York City, Long Island, Westchester, northern New Jersey, and southern Connecticut. These listings, which are updated daily, also contain show times for all movies. To subscribe, call 1-800-305-3280. If you're already on CompuServe, you can find us at *go* NYMAG.**

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THE SALVATION ARMY
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Photograph by K.C. Bailey/20th Century Fox.

theater

Lanford Wilson...Outdoor Shakespeare

Broadway

Previews and Openings

Hughie—Eugene O'Neill began his life in a seedy hotel at Broadway and 43rd; a few blocks up the street, Al Pacino is currently inhabiting the seedy hotel in which that life drew (metaphorically) to an end. This moody chamber piece about a self-deluding small-time hustler—the playwright's next-to-final Broadway production, staged posthumously in 1964—opens 8/22 ; it runs through 8/31. $55. Mon.–Sat. at 8, Sat. at 2. *Circle in the Square, 50th St. bet. Broadway and Eighth Ave. (239-6200). 1 hr. 10 mins.*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Big—A musical adaptation by John Weidman, Richard Maltby Jr., and David Shire of the 1988 film that starred Tom Hanks as a 12-year-old kid who makes a wish for an adult body and, to his surprise, gets it. With Daniel Jenkins, Crista Moore, and Jon Cypher; directed by Mike Ockrent, with choreography by Susan Stroman. $42.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 15 mins.*

Bring In 'da Noise, Bring In 'da Funk—Miss it at the Public earlier this year? George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. $20–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Previews
Valentine's Day

In the general run of outdoor-performance Shakespeare, it's usually the pastoral comedies that come off best; something to do with the reinforcing atmosphere of those surrounding forests, perhaps. And there are few places in Brooklyn—or the city, in fact—more lushly arboreal than Prospect Park, where the Kings County Shakespeare Company begins performances this Thursday of *The Two Gentlemen of Verona* in the band shell.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

The Cocoanuts—In their early days, the Marx Brothers formed the habit of touring their farcical vaudevilles as live stage shows before committing them to film. Chelsea's American Jewish Theater, having successfully dusted off Irving Berlin and George S. Kaufman's original (1925) script for a knockabout farce about the Florida land boom—the basis for the movie that introduced the Marxes to Hollywood—and given the latter its first professional New York revival in 61 years, has recently moved it uptown. $45 Tues.–Thurs., $47.50 Fri.–Sat. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theatre, 111 W. 46th St. (239-6200). 2 hrs. 10 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

A Delicate Balance—Edward Albee, the writer who infused continental absurdism with a distinctively American accent, ends his far-too-long absence from Broadway with this Lincoln Center Theater revival of his 1966 Pulitzer Prize–winning drama about a family torn between love, fear, and madness. $35–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/29. *Plymouth, 236 W. 45th St. (239-6200). 2 hrs. 40 mins.*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. $25–$70 through 9/12; $60–70 thereafter. Mon.–Sat. at 8, Wed. and Sat. at 2 through 10/7; Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 thereafter. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grace and Glorie—Tom Ziegler's Broadway-debut play is the story of a tough-minded mountain woman (Estelle Parsons) and the Manhattan careerist (Lucie Arnaz) determined to save her, willing or otherwise, from the ravages of real-estate development and its attendant sadnesses. Directed by Gloria Muzio. $35–$45. Tues.–Sat. at 7:30, Wed., Sat. and Sun. at 2:30. *Laura Pels Theatre at the Roundabout, Broadway at 45th St. (719-9393). 2 hrs.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Joe Barbara (*Another World*) as bad boy Danny Zuko, Debby Boone as Rizzo, and Sally Struthers as Miss Lynch. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

An Ideal Husband—His contemporary George Bernard Shaw excoriated the hypocrisies of Victorian England with bitingly logical wit, but the similarly minded Oscar Wilde occasionally found emotional empathy a more apt tool. Sir Peter Hall's acclaimed West End revival of this 1895 play, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, arrives on Broadway from London's Haymarket—the same theater, ironically, from which its successful debut production was withdrawn a century ago following the writer's arrest and imprisonment for homosexuality. $30–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Ethel Barrymore, 243 W. 47th St. (239-6200). 2 hrs. 45 mins.*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair,* the Rodgers-and-Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam,* featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

Photograph by Jonathan Slaff.

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning 6/10: Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.–Sat. at 8, Sun. at 3. *Booth, 222 W. 45th St. (239-6200). 2 hrs.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Patti LuPone (*Evita*) as the great *monstre sacrée* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67. 50. Tues.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Seven Guitars—"Things as they are / Are changed upon the blue guitar," wrote Wallace Stevens. No one knows that better than playwright August Wilson, whose flashback-laden story of a blues guitarist's premature death is the latest installment in his exploration of the black experience in America. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/8. *Walter Kerr, 219 W. 48th St. (239-6200). 3 hrs.*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/2/94. Through 1/5/97. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Sunset Boulevard—"Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indian and a cathedral gargoyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. With her trueness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest." (Simon; 8/7/95.) Ms. Buckley will be with the show until 8/26, when London's Elaine Paige (*Evita, Cats*) takes over. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Previews

On the Waterfront

Dramatist Lanford Wilson ('Talley's Folly,' 'Burn This') has come up in the world considerably, it seems, in the three decades since 'Balm in Gilead,' his breakthrough play about desperate bohemians seeking to find themselves in the more louche sections of New York. Virgil Is Still the Frogboy, his latest script, observes a similar process among five well-to-do young friends summering in the Hamptons. It's at the Bay Street Theatre in Sag Harbor through September 9; call 516-725-9500 for ticket information and directions.

Timon of Athens—Following (relatively) closely on the heels of Tony Randall's fine National Actors Theater production in 1993, this summer's second Shakespeare in the Park stars Michael Cumpsty ('L.A. Law') as the title character in The Bard's rarely seen late parable of curdled naïveté in a disillusioned idealist. Free, with a limit of two tickets per applicant. Tues.–Sun. at 8. Tickets may be picked up on the day of performance, starting at 1 p.m. at the *Delacorte Theater* in Central Park, and between 1 and 3 p.m. at the *Public Theater, 425 Lafayette St.*; the closest entrances and footpaths leading directly to the Delacorte are at 81st St. and Central Park West and at 79th St. and Fifth Ave. Through 9/1. *Delacorte Theater, Central Park (539-8750). 2 hrs. 30 mins.*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical

Photograph by Gary Mamay.

make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Off Broadway

Previews and Openings

Old Wicked Songs—Jon Marans's Pulitzer Prize-nominated play about an emotionally frozen young pianist and the old master who thaws him out. $42.50. Tues.-Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. In previews for a 9/5 opening. *Promenade, 2162 Broadway at 76th Street (580-1313).*

Now Playing

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Born to Sing!—It's dueling-divas time, ambitious-newcomer division, when a singing superstar has to choose between her own daughter and (gasp) a brash interloper to accompany her on the road in this new high-octane musical about backstage passions from the creators of 1983's pop-and-gospel-inflected *Mama, I Want to Sing.* $15-$35. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun at 7. *Union Square Theatre, 100 E. 17th St. (505-0700)*

The Boys in the Band—So what if it has a cast of characters—The Brave One, The Scared One, The Troubled One, etc.—seemingly lifted from a forties bomber movie? One excuses such roughnesses in the case of genuine thematic innovation, and Mart Crowley's groundbreaking 1968 script—the one that introduced gay culture, anxieties, and mating rites to mainstream theatrical audiences—is one of the few plays of the last 30 years unquestionably entitled to that distinction. $40-45. Tues.–Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfitt and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. $29.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

Da—A revival of Hugh Leonard's 1978 play about a returning expatriate coming to terms with the ghost of his dead father. $25. Tues.–Sat. at 8, Sat. and Sun. at 3. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Forbidden Hollywood—Gerard Alessandrini, creator of the long-running, often updated *Forbidden Broadway*, has redirected his irreverently satirical gaze—best characterized as a wise-ass smirk with a leavening dollop of genuine affection—from stage to silver screen. $35–$40. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30. *The Triad, 158 W. 72nd St. (799-4599).*

Previews

Shakespeare in the (Other) Park

Off, off, you lendings! Gorilla Rep's decidedly (and necessarily) minimalist production of *King Lear* begins *en plein air* performances this Thursday in Washington Square Park.

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 3, Wed.–Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

Howard Crabtree's When Pigs Fly—Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon.-Thurs. at 8, Fri. and Sat. at 7 and 10. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Jasper in Gramercy Park—An elderly couple find themselves mysteriously sustained through the trials of "various and multiple lifetimes" by the presence of a large bossy dog in Mary Mitchell's new play. $25. Tues.–Sat. at 8, Wed. at 2, Sun. at 3. Through 9/1. *Phil Bosakowski Theatre, 354 W. 45th St. (598-2385).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Phaedra—Everett Quinton, doing that Everett Quinton thing he does to Euripides' classic tale of a mom with one bad case of ants in the pants for her stepson. (All right, that's not *exactly* what it says in *The Oxford Guide to Classical Literature*, but you get the idea.) $20. Thurs.–Sat. at 8, Sun. at 7. Extra performances 8/21, 8/27, 8/28 at 8; no performance 9/1. *Theater for the New City, 155 First Ave. at 10th St. (307-4100).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

Valley of the Dolls—A stage adaptation of Jacqueline Susann's celebrated book-and-screen trashfest about three young, not particularly inhibited girls on the make in the big city. (Imagine!) $25. Wed–Sat. at 8, Sat. at 11. Through 9/14. *Circle in the Square Downtown, 159 Bleecker St. (307-4100).*

Off-Off Broadway

Beyond Therapy—$12, plus two-drink minimum. Fri. and Sat. at 8. Through 8/24. *Trocadero Cabaret, 368 Bleecker St. at Charles (330-7607).*

The Donut Hole—$10. Fri. and Sat. at 11. Through 8/31. *The Interlude, 45 W. 21st St. (388-2260).*

Freiheit Makes a Stand—$12. Thurs.–Sat. at 8, Sun. at 5. Through 9/1. *Vineyard 26th Street Theatre, 309 E. 26th St. (529-3626, ext. 100).*

Godspell—Steven Schwartz's musical-comedy re-telling of the Gospel of St. Matthew. $15. Fri. and Sat. at 7:30, Sun. at 5. Through 9/1. *Oasis Theatre, 230 E. 9th St. (673-3706).*

Hippolytus—The drama by Euripides. $15. Wed.–Sat. at 8. Through 8/24. *American Theater of Actors, 314 W. 54th St. (581-3044).*

It's Toast—A new play about life in New York is the focus this year of Theater for the New City's annual Summer Street Theater tour. It plays at various outdoor sites throughout the five boroughs through 9/15; call *254-1109* for details. Free.

King Lear—Free. Thurs.–Sun. at 8. Through 9/15. *Washington Square Park (330-8086).*

The Monster & Maggie—A stage piece drawn from the writings of Stephen Crane. $12. Wed.–Sat. at 8. Through 8/31. *Sargent Theatre, 314 W. 54th St. (595-1733).*

Smash the Treadmill—$10. Mon. and Tues. at 8. Through 8/27. *Synchronicity Space, 55 Mercer St. (721-7903).*

Two Gentlemen of Verona—Free; suggested donation $3. 8/22–25, 8/27–31, 9/1 at 8; a pre-performance "Green Show" begins at 7:15. *The Bandshell in Prospect Park, Brooklyn* can be reached by subway from Manhattan via the F (7th Avenue stop) or 2/3 (Grand Army Plaza stop) lines.

Vampire Lesbians of Sodom—$10, plus a two-drink minimum. Fri. at 10. Through 9/27. *The Duplex, 61 Christopher St. (255-5438).*

Photograph by Barret Benton.

art

Michael Ackerman...Noguchi Garden Museum

Photography
Sacred Mission

Diana Vreeland famously pronounced pink the navy blue of India. But it's the absence of color in Michael Ackerman's photographs that emphasizes the gravity in the ancient Hindu ritual of traveling to Benaras to worship and bathe in the Ganges. At Bridges + Bodell, 13 East 7th Street; through August 31.

Galleries
Solos

Madison Avenue and Vicinity

Honoré Daumier—A selection of original lithographs by the nineteenth-century French satirist; through 8/30. McCarron and Schulman, 1014 Madison Ave. (772-1181).

Luca Monzani—Paintings and drawings of architecture on Mallorca; through 9/7. Murakami, 17 E. 71st St. (717-6085).

Larry Poons—New abstract paintings that continue the artist's interest in surface texture; through 8/30. Salander-O'Reilly, 20 E. 79th St. (879-6606).

57th Street Area

Eric Holzman—Landscapes and figurative works on paper; through 8/30. McCoy, 41 E. 57th St. (319-1996).

Myron Lechay—Paintings by this Russian-born artist (1898–1972) who became associated with Stuart Davis and other American modernists in the twenties and developed a style similar to Milton Avery's, using broad, thinly applied areas of color; through 8/30. Spanierman, 45 E. 58th St. (832-0208).

Elizabeth Olds—A survey of the artist's prints and drawings from the WPA era through the fifties; through 9/14. Ryan, 24 W. 57th St. (397-0669).

SoHo and TriBeCa

Loshe H. Kondo—Recent abstract paintings; through 8/30. Swan-MyungSook Lee, 545 Broadway (334-3361).

Stephen Magsig/Patricia Melvin—Paintings of the East and West Village, SoHo, and TriBeCa by both; through 9/1. Levitan, 42 Grand St. (966-2782).

Mike Mills—An installation of posters by this designer–art director–filmmaker that coincides with a Mike Mills "Visual Sampler" being released by Mo' Wax Records this summer; through 9/7. Rosen, 130 Prince St. (941-0203).

Tad Wiley—Paintings on paper of simple geometric forms; through 8/31. Bungert, 225 Lafayette St. (925-0200).

Other

Eric Karpeles—*Sanctuary Project*—an installation of abstract paintings that forms a 30-by-50-foot enclosure intended as a place of contemplation and renewal; through 9/8. Grand Central Terminal, Main Waiting Room, 42nd St. between Vanderbilt and Lexington Aves. (340-3284); daily 10–7.

Ground Rules:
Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Group Shows

Madison Avenue and Vicinity

Baczynsky—58 E. 79th St. (396-1206). Recent abstract paintings by Jamie Dalglish, Maureen E. Dougherty, and Bernd Naber; through 8/31.

Beacon Hill—980 Madison Ave. (734-3636). Works from the collection of the Federal Reserve Board celebrating the twentieth anniversary of its Fine Arts Program and a selection of trompe l'oeil paintings of currency; through 9/7.

Davis & Langdale—231 E. 60th St. (838-0333). A summer selection of works by Lennart Anderson, Quentin Bell, Lucian Freud, Albert York, and others; through 8/30.

Knoedler—19 E. 70th St. (794-0550). Works in media not commonly associated with a particular artist's *oeuvre*, among them films by Nancy Graves, photographs by David Smith and Richard Pousette-Dart, and an architectural model by Frank Stella; through 9/22.

57th Street Area

Del Re—41 E. 57th St. (688-1843). Works by Adami, Arman, Indiana, Pousette-Dart, Stella, others; through 8/31.

Fischbach—24 W. 57th St. (759-2345). Recent paintings by gallery artists, among them Leigh Behnke, Alice Dalton Brown, Jane Freilicher, Candace Jans, Polly Kraft, Billy Sullivan, and Jane Wilson; through 8/23.

French—24 W. 57th St. (247-2457). Paintings of landscapes, interiors, and still life by Anderson, Briggs, Berg, Fields, Kelly, Linehan, Monafo, J. Patterson, W. Patterson, Zigmond, others; through 9/3.

Goodman—24 W. 57th St. (977-7160). "Recaptured Nature," with works by Giovanni Anselmo, Joseph Bartscherer, Lothar Baumgarten, Dan Graham, Richard Long, Gabriel Orozco, Ed Ruscha, others; through 8/30.

MB Modern—41 E. 57th St. (371-3444). "Sacred Matters: Works on Paper," with works by Bruno Andrade, Alan Gussow, Billy Lee, Emily Mason, and other gallery artists; through 9/21.

PaceWildenstein—32 E. 57th St. (421-3292). Works by Barbara Hepworth, Donald Judd, Robert Mangold, Elizabeth Murray, and Joel Shapiro; through 9/7.

St. Etienne—24 W. 57th St. (245-6734). "Breaking All the Rules: Art in Transition," with works by Gerd Arntz, Max Beckmann, Sue Coe, Lea Grundig, John Heartfield, Hector Hyppolite, John Kane, Gustav Klimt, Justin McCarthy, Emil Nolde, others; through 9/6.

View—250 E. 51st St. (317-9757). "Sculptors' Drawings," with works by Agnes Denes, Richard Nonas, Clement Meadmore, Yoko Ono, Dennis Oppenheim, Mary Ann Unger, others; through 9/4.

Zabriskie—41 E. 57th St. (752-1223). Images of dance in drawings, photography, and other media, by Laure Albin-Guillot, Brassai, Baron Adolph de Mayer, Arnold Genthe, Barbara Morgan, and Abraham Walkowitz; through 8/30.

SoHo and TriBeCa

Blum—99 Wooster St. (343-0441). A selection of Boliw shrine figures of the Bamana people of Mali; through 10/5.

Photograph by Michael Ackerman.

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Bose Pacia—580 Broadway (966-3224). Works by Arun Bose, Ganesh Haloi, Madhoor Kapur, Manu Parekh, Arpita Singh, others; through 8/31.

Hoffman—429 W. Broadway (966-6676). "Summer Pleasures, Summer Treasures," with works by Rafael Ferrer, Viola Frey, Frank Owen, Joseph Raffael, and others; through 9/3.

Kasmin—74 Grand St. (219-3219). Sculpture by Donald Baechler, Konstantin Kakanias, and Nancy Rubins; through 9/21.

Moore—594 Broadway (343-7016). Paintings by Fritz Drury, Kirby Fredendall, Elinore Hollinshead, Neill Slaughter, and Nancy Witt; sculpture by Matthew Fine; through 8/31.

Shapolsky—99 Spring St. (334-9755). Approaches toward Abstract Expressionism from nine painters and sculptors; through 9/28.

Stendhal—386 W. Broadway (334-4649). Pop art, nineties-style, by Gio Bondi, Crash, Ron English, James Warhola, others; through 8/31.

Weber—142 Greene St. (966-6115). "Photoworks/Artworks," with works by Victor Burgin, Patrick Faigenbaum, Kathy Grove, Louise Lawler, Allan McCollum, John O'Reilly, others; through 8/30.

Other

Brooklyn Bridge Anchorage—Cadman Plaza West at Hicks St. and Old Fulton St., Brooklyn (206-6674, ext. 251). Creative Time's "Art in the Anchorage 96," with works by Doug Aitken & U-Ziq, Rebecca Bollinger, Jim Campbell, Shirin Neshat, Penelope Umbrico, others; through 8/25.

Columbia University—Miriam and Ira D. Wallach Art Gallery, Schermerhorn Hall, 116th St. and Broadway (854-7288). "The Fragrance of Ink: Korean Literati Paintings of the Choson Dynasty (1392–1910) From the Korea University Museum"; through 9/21.

Empire-Fulton Ferry State Park—East River between the Brooklyn and Manhattan Bridges, Brooklyn (718-596-2507). "BWAC 1996 Empire-Fulton Ferry State Park Outdoor Sculpture Show," with outdoor works by eighteen sculptors; through 9/8.

Snug Harbor Cultural Center—1000 Richmond Terrace, Staten Island (718-448-2500); Wed.–Sun. 12–6, $2 suggested donation. "Siah Armanjani: The Staten Island Ferry Pedestrian Bridge and Other Works"; through 9/22. . . . "Norman Pate: Retrospective Exhibition"; through 9/22. . . . "Studio Artists Exhibition: In the Spirit of Norman Pate"; through 9/22.

Taipei—McGraw-Hill Building, 1221 Sixth Ave. (373-1854). "In Search of Identity," with paintings, photographs, prints, and other media by seven Chinese-American immigrant artists who live and work in California; through 9/6.

Photography

Michael Ackerman—Black-and-white photographs of Hindus at the Ganges River in Benaras, India; through 8/31. Bridges + Bodell, 13 E. 7th St. (477-1820).

Arsenal—Fifth Ave. at 64th St. (360-8143). "Games People Play," with vintage and contemporary photographs from the New York City Parks Photography Archive; through 9/13.

Bing Wright/Jenny Saville and Glen Luchford—Monochromatic photographs on the theme of nature/Photographs taken by Luchford of Saville's nude body pressed against a sheet of glass above him. Through 8/30. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

I.C.E.—521 W. 23rd St. (727-3612). "La Dolce Vita," paparazzi shots of Federico Fellini, Marcello Mastroianni, Sophia Loren, and others prominent in fifties Italian cinema; through 9/1.

ICP—1130 Fifth Ave. (860-1777); Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Landscapes of the Civil War: Newly Discovered Photographs From the Medford Historical Society; through 11/10. . . . "Highlights From the ICP Permanent Collection: 100 Years of Documentary Photography and Photojournalism"; through 11/10.

ICP Midtown—1133 Sixth Ave. (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "In Times of War and Peace: The Photographs of David and Peter Turnley"; through 9/8. . . . "Emerging Photographers #2: Award-Winning Work by New York City Students"; through 9/8.

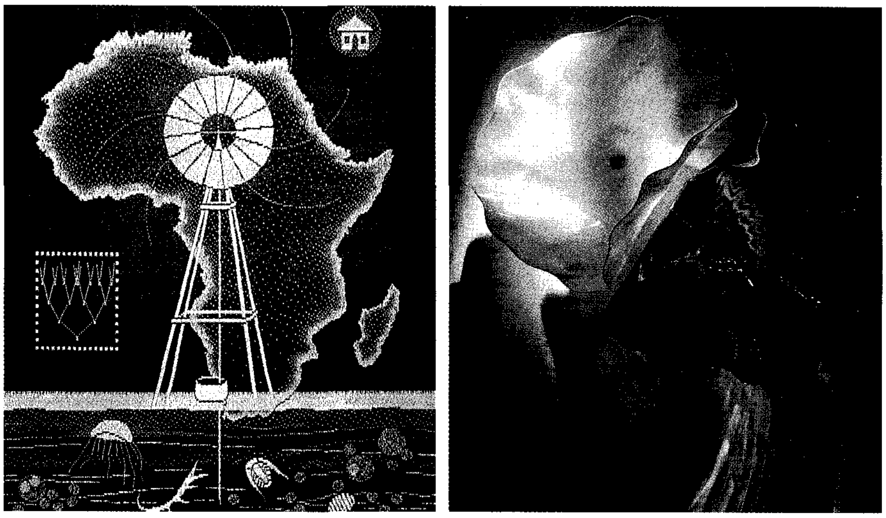
Petra Karadimas—Computer-manipulated portraits; through 9/14. In Khan, 415 W. Broadway (226-6484).

Municipal Art Society—457 Madison Ave. (843-8075). "The New American Ghetto," Camilo Jose Vergara's

On View

Crash Course

"Breaking Barriers" offers the perfect opportunity to raise your craft awareness, as the show gathers recent works in all media by emerging and well-known craft artists, from Thomasin Grim's 'Whence' (below left) to Dale Chihuly's 'Cadmium Yellow and Cobalt Blue Persian Set' (below right). At the American Craft Museum, 40 West 53rd Street; through October 13.



Photographs courtesy of the American Craft Museum.

On View **August's dog days are more tolerable when the surroundings at least evoke the sensation of coolness. Only the feathered get to take a dip in Isamu Noguchi's birdbath sculptures, but it's a vicarious pleasure for humans. (Isamu Noguchi Garden Museum, 32–37 Vernon Boulevard, Long Island City.)**

photographs of urban communities; through 9/20.

Ricco/Maresca—152 Wooster St. (780-0076). Works by Robert Frank, Robert Mapplethorpe, Sally Mann, and other photographers chronicling attitudes toward delirium over the past two centuries; through 9/8.

Rice—325 W. 11th St. (366-6660). "Summertime," an exhibition of stock photography from Graphistock; through 9/8.

Marc Wilkins—Images of New York's annual end-of-summer drag festival from the photographer's new book *Wigstock, Holiday on Heels* (St. Martin's Press); through 8/30. Beitzel, 102 Prince St. (219-2863).

Witkin—415 W. Broadway (925-5510). "Two," with photographs of couples by Bill Brandt, Robert Doisneau, Janine Niepce, and Edward Weston; more couples in Gallery Two, showing works by Evelyn Hofer; through 9/10.

World Financial Center —200 Liberty St. (945-2600). "Sacred Lands of the Southwest," an installation of Harvey Lloyd's aerial photographs of national parks, monuments, pueblos, and Anasazi ruins on the Colorado plateau; through 9/6.

Museums

American Craft Museum—"Breaking Barriers: Recent American Craft." Works by Wendell Castle, Dale Chihuly, Viola Frey, Michael Lucero, Albert Paley, Joyce Scott, and other contemporary craft artists; through 10/13. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Okavongo: Africa's Last Eden." Large-format color photographs taken in the Okavango Delta of Botswana, Africa, by wildlife photographer Frans Lanting; through 1/5/97. . . . "Purposeful Traveler: Titian Ramsay Peale (1799–1885)." Paintings, illustrations, photographs, and memorabilia by and about the nineteenth-century artist-naturalist Titian Ramsay Peale, who was the youngest son of the Philadelphia painter Charles Willson Peale; "Scientists and Journalists—One Story, Two Voices: A Century of Science Reporting in the New York *Times*"; through 9/29. . . . "Amber: Window to the Past." A history of amber in fossil specimens and decorative objects; through 9/2. . . . "Witness: Endangered Species of North America." Photographs of animals and plants in immediate danger of extinction; through 10/6. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Bronx Museum of the Arts—"Bronx Spaces"; through 10/13. . . . "Amidst the Silence: Enrique Martinez Celaya and Alberto Rey"; through 10/13. . . . "Women of Hope: African Americans and Latinas Who Made a Difference"; through 10/13. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3, $2 students, $1 seniors.

Brooklyn Museum—"Early Renaissance Paintings From the Brooklyn Museum." The museum's own collection of thirteenth- and fourteenth-century Italian panel paintings; through 8/31. . . . "Alison Saar: The Woods Within." A site-specific sculpture installation; through 9/8. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10-5; $4, $2 students, $1.50 seniors.

Dahesh Museum—"On the Prowl: Hunters and the Hunted," with hunting images in paintings and sculptures by Antoine-Louis Barye, Jean-Lèon Gèrôme, Constant Troyon, and others; through 10/5. 601 Fifth Ave. (759-0606), Tues.–Sat. 11–6; free.

El Museo del Barrio—"Working Shoes: A Site-Specific Installation by Ana Busto"; through 9/15. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Meret Oppenheim: Beyond the Teacup." The first retrospective of the Swiss artist's work in the United States, spanning the early thirties to the early eighties; through 10/9. . . . "Africa: The Art of a Continent." The first major survey of the artistic traditions of the entire African continent; through 9/25. . . . "In/sight: African Photographers, 1940 to the Present"; through 9/22. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $10, $5 students and seniors.

Photograph courtesy of the Isamu Noguchi Foundation, Inc.

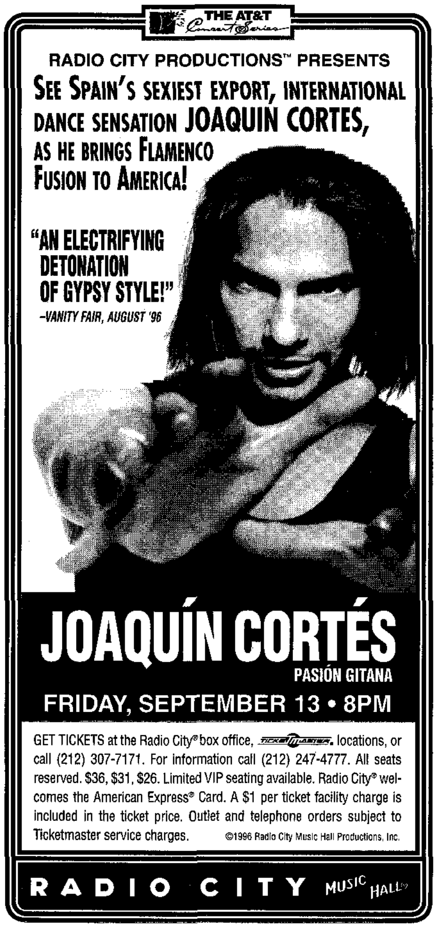
Minkowitz *continued from page 42*

nocent human life. Angela Dazlich, another young Sea World partier, speaks with almost feminist verve about how much she's enjoying being at the convention, "because I've been able to talk politics all day and no one gets tired of it!" Then she proclaims her support for interracial adoptions. Dazlich even uses the phrase *African-American* without choking.

After several days with the Christian 'droids, I am almost relieved to go to an Operation Rescue rally in the San Diego suburb of Lemon Grove. "Are you willing to take a bullet for Jesus Christ?" national OR leader Rusty Thomas asks us. The OR crowd's badges and T-shirts say things like SILENCE KILLS BABIES and INTOLERANCE IS A BEAUTIFUL THING. These people are palpably intense, and open about what they believe in; I feel more comfortable around them than I do around the Christian Coalition crowd, who seem ready to drag me aboard their ship at any moment. Thomas thunders against Christians who believe in "the three *C*'s: Cowardice! Comfort! Compromise! What are we giving our young people?" he asks the 100 people gathered in the Skyline Church. "Pizza Huts, skating rinks, and alternative rock music!" Thomas doesn't think that's enough. Flip Benham's son, who'd introduced Thomas, talks about becoming "a fool for Jesus" and wanting to be "on fire for God." He mentions nothing about being trendy.

Apparently, Ralph Reed and his colleagues haven't succeeded in making over all of the faithful just yet. At Buchanan's spacious—and half-empty—headquarters at the Horton Grand Hotel, working-class guys wore buttons like PAT'S PITCHFORK BRIGADE. In contrast to the newly self-effacing, media-savvy style of the Coalition pods, anti-abortion "clinic counselor" Heather Hunter, a delegate's sister-in-law, explained that on the street in front of Planned Parenthood, "we show them the bottles, and how it's really a baby, not a carrot." And when Haley Barbour, architect of this self-consciously kinder and gentler Republican party, appeared on C-SPAN, one sixtyish woman sneered, "I can't even bear to look at that man!"

Among these true believers, even the Coalition is not immune to criticism. "It is the luke warm," notes one Operation Rescue pamphlet pointedly, "that drags God's name into the dirt." ▬



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Guggenheim Museum SoHo—"Mediascape." Multimedia and interactive art by ten artists, among them Marie-Jo Lafontaine, Bruce Nauman, Nam June Paik, and Bill Viola; through 9/15. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Isamu Noguchi Garden Museum—More than 250 works by the sculptor (1904–1988), displayed in his former studio and garden. 32–37 Vernon Blvd., Long Island City (718-721-1932); Wed.–Fri. 10–5, Sat. and Sun. 11–6 (on Sat. and Sun., the museum operates a shuttle-bus service from Manhattan, departing from 70th St. and Park Ave. beginning at 11:30 and making hourly trips on the half-hour; round-trip fare is $5); $4, $2 seniors and children.

Jewish Museum—"The Illegal Camera: Photography in the Netherlands During the German Occupation, 1940–1945"; through 12/1. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5, free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Winslow Homer." The first comprehensive retrospective of the American painter's work in more than twenty years, featuring approximately 180 paintings, watercolors, and drawings from all periods of his career; through 9/22. . . . "American Printmaking 1880–1900: Winslow Homer and His Contemporaries"; through 9/22. . . . "Toulouse Lautrec." Lithographs, related paintings, and drawings from the museum's collection; through 9/15. . . . "Ancient Art From the Shumei Family Collection"; through 9/1. . . . "The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid trompe-l'oeil panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. . . . "Art of the Deccani Sultans"; through 8/25. . . . "Studio Glass in the Metropolitan Museum of Art"; through 10/6. . . . "American Painting: 1930–1940, Selections From the Collection"; through 9/8. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum for African Art—"Memory: Luba Art and the Making of History." An exhibit of sculpture, memory boards, beaded objects, ornamented royal scepters, and other arts of the Luba of Zaire from the seventeenth to nineteenth centuries; through 9/8. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"An American Treasury: Quilts From the Museum of American Folk Art"; through 9/8. . . . "The Art of the Contemporary Doll"; through 9/8. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Picasso and Portraiture: Representation and Transformation." The first comprehensive survey of the artist's portrait work, beginning with the early studies from his years in Barcelona, then moving through his life via intimate portrayals of his family, lovers, and friends; through 9/17. . . . "Pictures of the *Times*: A Century of Photography From the New York *Times*"; through10/8. . . . "From Bauhaus to Pop: Masterworks Given by Philip Johnson"; through 9/3. . . . "Thinking Print: Books to Billboards, 1980–95"; through 9/10. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish). Note: Admission to "Picasso and Portraiture" is by timed-entry tickets, available in the museum's lobby or by calling Ticketmaster at (212) 307-4545, for $12.50 (adults), $9 (seniors and students), and $4 (children 6 to 15).

Museum of the City of New York—"Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12/97. . . . "Gaelic Gotham: A History of the Irish in New York"; through 10/27. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"171st Annual Exhibition"; through 9/1. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution—George Gustav Heye Center, 1 Bowling Green (825-6700), 10–5 daily; free.

New York Public Library—"Headlines, Deadlines, Bylines: The New York *Times* Morgue 1896–1996"; through 10/19. . . . "The Global Library http://www.nypl.org." An exhibit that examines the digital revolution within the context of a 5,000-year history of communications; through 8/17. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Privy to History." Nineteenth-century objects found during a 1995 excavation of an outhouse in lower Manhattan; through 9/21. . . . "July 9, 1776: New York's Independence Day"; through 9/15. . . . "In Search of Light: Tiffany Lamps at the New-York Historical Society"; through 9/15. . . . "Becoming Eleanor Roosevelt: The New York Years, 1884–1933"; through 11/24. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

Pierpont Morgan Library—"Documenting the *Times*: Adolph S. Ochs and the Early Years of the New York *Times*"; through 9/15. . . . "Being William Morris: A Centenary Exhibition"; through 9/1. . . . "Pre-Raphaelite Drawings: The Art of the Book and Beyond"; through 9/1. . . . "Morris's Medieval Manuscripts"; through 9/1. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Queens Museum of Art—"Heroic Painting." Works by Bo Bartlett, Vincent Desiderio, Walton Ford, Lawrence Gipe, Julie Heffernan, Komar and Melamid, and Mark Tansey; through 9/8. . . . "Visions of Ireland: Jack B. Yeats." Paintings by Ireland's most noted modern painter, Jack B. Yeats (1871–1957); through 9/8. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"Ceremony of Spirit: Nature and Memory in Contemporary Latino Art"; through 9/15. . . . "From the Studio: Artists-in-Residence 1995–1996"; through 9/15. . . . "The Listening Sky: An Inaugural Exhibition of the Studio Museum in Harlem Sculpture Garden"; through 8/25. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Shigeko Kubota." An installation of the artist's video sculptures; through 8/25. . . . "NYNY: City of Ambition." Paintings, photographs, films, architectural models, and period clothing produced in New York City between the turn of the century and 1960; through 10/27. . . . "An American Story." Works from the museum's permanent collection; through 10/6. . . . "Perpetual Image: Photographic Narratives of the Desert West"; through 9/22. . . . "Collection in Context—Paul Cadmus: The Sailor Trilogy." The artist's paintings of carousing sailors on shore leave in Riverside Park in the early thirties; through 9/1. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Ik-Joong Kang: 8,490 Days of Memory." An installation that uses chocolate as a metaphor to revisit the past from the perspective of the present, specifically referring to the artist's memories of the candy bars given to him by GIs when he was in grammar school in Korea; through 9/27. 120 Park Ave. (570-1807); Mon.–Fri. 11–6; free.

Auctions

Swann—104 E. 25th St. (254-4710). 8/27 at 2:30: "Shelf Sale." On view from 8/24.

in concert

Diblo Dibala...I Solisti Veneti...Viva Vivaldi!

Performance

Virtual Mythology

Anasazi myth is digitized in Tukuhnikivatz, a multimedia work by Maida Withers inspired by Native American legend and the Utah landscape. Set to music by Brent Michael Davids, and performed by the Dance Construction Company, the work premieres August 20 in Damrosch Park at Lincoln Center.

Classical Music

Tuesday, August 20

Juilliard in Concert—A gospel quartet. Performs the same program 8/14 at Stuyvesant Park, E. 15th St. bet. First and Second Aves., and 8/15 at Dante Park, W. 64th St. bet. Columbus Ave. and Broadway. *Continental Center, 180 Maiden La., at 12:30; free.*

Kaolin Jazz Trio—Students from Juilliard perform works by Herskowitz, Caoke, and Stevie Wonder. *Battery Park (566-6700), at 12:30; free.*

Diblo Dibala & Matchaticha—*Soukous,* dance music from the Congo and Zaire, led by guitarist Diblo. *Fort Greene Park, Cumberland St. and DeKalb Ave., Brooklyn (718-360-2777), at 7; free.*

New York Choral Society Summer Sings—Participatory choral reading of Fauré and Duruflé's *Requiems;* Judith Clurman, conductor. *CAMI Hall, 165 W. 57th St. (247-3878), at 7:30; $8.*

Mostly Mozart Festival—I Solisti Veneti perform with soprano June Anderson; Claudio Scimone, conductor. Preconcert lecture at 7 with pianist Ju-Ying Song. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$35.*

Utah—The world premiere of the multimedia *Tukuhnikivatz. Damrosch Park, Lincoln Center (875-5108), at 8:15; free.*

Wednesday, August 21

Mostly Mozart Festival—Violinist Joshua Bell and pianist Stephen Hough perform works by Haydn, Mozart, and Beethoven with the Mostly Mozart Festival Orchestra. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$35.*

Thursday, August 22

Herskowitz Jazz Trio—Students from Juilliard perform works by Parker, Evans, and Brubeck. *Battery Park (566-6700), at 12:30; free.*

Arturo Salinas—Salinas and percussionist Ricardo Gallardo perform new Mexican music on pre-Columbian and virtual instruments. *Damrosch Park, Lincoln Center (875-5108), at 6; free.*

Orquesta La Sociedad—African musical rhythms as reinterpreted in the Caribbean and New York. *El Museo del Barrio, 1230 Fifth Ave., at 104th St. (831-7272), at 6; free.*

New York Choral Society Summer Sings—Participatory choral reading of Brahms's *Requiem;* John Daly Goodwin, conductor. *CAMI Hall, 165 W. 57th St. (247-3878), at 7:30; $8.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Bargemusic—Works by Mozart and Mendelssohn for piano, violin, and cello. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

Mostly Mozart Festival—Pianist Hélène Grimaud and violinist Gil Shaham perform works by Schumann, Haydn, and Mozart with the Mostly Mozart Festival Orchestra. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$35.*

Rockabilly Roots—Country-rock fusion performances by Sonny Burgess, Sleepy LaBeef, and Rosie Flores. *Damrosch Park, Lincoln Center (875-5108), at 8; free.*

Friday, August 23

Look, Listen, Lunch—Samba Novo performs Brazilian pop. *Herald Square, 34th St. and Broadway (922-9393), at 12:30; free.*

Bargemusic—The Jubilee Trio performs American songs—spirituals to modern standards. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

Mostly Mozart Festival—The festival orchestra performs the Handel-Mozart *Messiah* with the New York Choral Society and soprano Patricia Schuman. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $22–$42.*

Summergarden—Music for flute and piano by Poulenc, Boulez, and Ahmed Essyad. *Museum of Modern Art Sculpture Garden, 11 W. 53rd St. (708-9491); garden opens at 6, concert at 8:30; free.*

Saturday, August 24

Mostly Mozart Festival—See 8/23.

Summergarden—See 8/23.

Sunday, August 25

Bronx Arts Ensemble—Viva Vivaldi! with harpsichordist and conductor Kenneth Cooper. *Van Cortlandt Park, Bronx (718-601-7399), at 2; free.*

Bargemusic—See 8/22, at 4.

Monday, August 26

Avner Arad, Pianist—Performs Beethoven *Sonata* Op. 109 and Chopin *Etudes. Mansfield Hotel, 12 West 44th St. (944-6050), at 8; free.*

Dance

La Conja Mimbre y Vareta—Traditional flamenco dance with new flamenco music. 8/21 at 6. *Damrosch Park, Lincoln Center (875-5108); free.*

Elisa Monte Dance—Perform works by Monte and David Brown, including the Cajun ballet *Feu Follet.* 8/22 at 8:15. *Damrosch Park, Lincoln Center (875-5108); free.*

Photograph by Hucko.

nightlife

Beck...Herbie Hancock...Pantera

Concerts

Lincoln Center Out-of-Doors Festival—The twenty-sixth annual installment provides free performances by some three dozen acts in the midsummer splendor of the Lincoln Center's Fountain Plaza, North Plaza, and Damrosch Park Bandshell. Related performances are hereafter denoted with a dagger (†).

Panasonic Village Jazz Festival—A ten-day-long presentation of jazz-related performances, films, art, and dance, replete with a shuttle bus traveling between venues. Related events are hereafter denoted with an asterisk (*).

Tori Amos—8/25 at 8 P.M. *Jones Beach, Wantagh (307-7171). $30.50.*

The Beach Boys—8/24 at 8 P.M. *Jones Beach, Wantagh (307-7171). $32.*

Beck—(See page 141). With Cibo Matto on 8/27 at 8 P.M., and with Keyboard Money Mark on 8/28 at 8 P.M. *Supper Club, 240 W. 47th St. Sold out.*

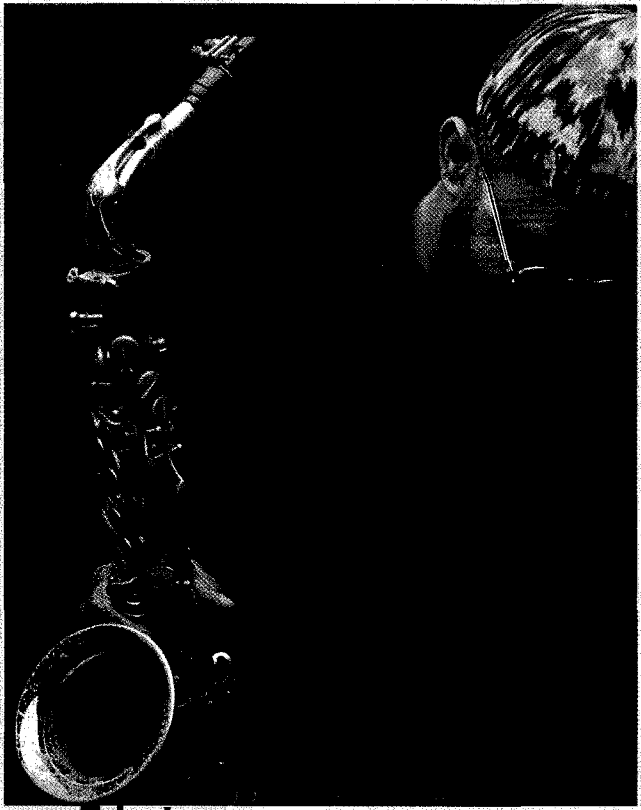
Charlie Parker Jazz Festival—Now in its fourth year, this stellar tribute to the father of modern jazz reveals his legacy with a diverse crew of seasoned and fiery torch carriers, some of them former sidemen: the Randy Weston Quintet, the Marty Ehrlich Trio, the Joe Lovano Quartet, Max Roach, and the Jimmy Heath Big Band. 8/25 at 3 P.M. *Tompkins Square Park. Free.*

La Conja Mimbre y Vareta†—8/21 at 6 P.M. *Fountain Plaza at Lincoln Center, Broadway at 65th St. Free.*

Diblo Dibala and Matchatcha—The Zairean guitarist fronts his dance-pop outfit on 8/20 at 7 P.M. *Fort Greene Park, Brooklyn. Free.*

Melissa Etheridge—8/21 and 8/23 at 8 P.M. *Jones Beach, Wantagh (307-7171); $35. 8/23 is sold out.*

Bill Evans—The soprano saxophonist, not his deceased fellow Miles Davis alum. 8/21 at 12 P.M. and 1 P.M. *Austin J. Tobin Plaza at the World Trade Center. Free.*



Talent

The *Good* Kenny G

One of the best alto saxophonists of his generation, Kenny Garrett dedicated his excellent new record to a giant of the lower horn: tenorman (and fellow Miles Davis alumnus) John Coltrane. Garrett plays a fuzak-free set at Sweet Basil, August 20–25.

Herbie Hancock*—If he's chided for selling out, it's probably not just because he's such an essential chapter in the development of jazz piano but also because he sold out so *successfully.* Scores of jazz-folk from his generation made "instrumental" albums in the seventies and eighties; Hancock's "Rockit" hit No. 1. Nonetheless, the 56-year-old's acoustic forays are always cause for celebration, and this one—with saxophonist Craig Handy (Coleman Hawkins in Altman's new *Kansas City*), bassist Dave Holland, and drummer Gene Jackson—threatens to be an Event. 8/26 at 5 P.M. *Washington Square Park. Free.*

Jackie McLean and Michael Carvin—In the sixties, McLean forged a rep for hard-bop ferocity with the likes of Mingus and Blakey and demonstrated an uncanny ability for free blowing after digging Ornette Coleman. Now, after a prolonged stint teaching at the Hartt College of Music, McLean is back on the scene, presenting the excellent new *Hat Trick,* which showcases some of his former students. He was the surprise barnburner of no less a jazz summit than Sonny Rollins's last appearance, and he remains a serious menace. 8/25 at 3 P.M. *Brooklyn Museum, 200 Eastern Parkway, Brooklyn (718-638-5000). $6, including entrance to the museum.*

Larry Johnson; Carl Rutherford†—The two East Coast finger-picking acoustic bluesmen take the stage with decade-old gospel group the Soulernaires. 8/24 at 3:30 P.M. *North Plaza at Lincoln Center, Broadway at 65th St. Free.*

Asser Levy Seaside Concert Series—"Dynamite Disco Night," with Jimmy Walker, Sister Sledge, Shannon, and others. 8/22 at 8 P.M. *Asser Levy Seaside Park, Brooklyn. Free–$5.*

Taj Mahal†—The legendary bluesman holds forth with Cajun multi-instrumentalist Doug Kershaw and bluegrass outfit Front Range. 8/24 at 7 P.M. *Damrosch Park Bandshell at Lincoln Center, Broadway at 65th St. Free.*

No Doubt—An A&R man's dream: catchy melodies; a timely blend of ska and new wave; and, in singer Gwen Stefani, a feisty, girl-empowering blonde who looks good in a miniskirt. Sure, Anaheim's No Doubt owes more musically to So Cal predecessors Oingo Boingo than to any of the more recent subcultural luminaries, but their debut, *Tragic Kingdom,* shows at the very least a sure grasp on quality entertainment—something to be said for a group that grew up within a stone's throw of Disneyland. They play with Goldfinger. 8/21 at 8 P.M. *Roseland, 239 W. 52nd St. (307-7171). $15.*

Nusrat Fateh Ali Khan—8/21 at 8 P.M. *Radio City Music Hall, 1260 Sixth Ave. (307-7171). $36–$46.*

Pantera; White Zombie—After being accused of harboring subliminal racist lyrics on 1992's *Vulgar Display of Power,* getting arrested for assaulting a fan, and surviving a heroin overdose with barely a flinch earlier this year, Pantera frontman Phil Anselmo consolidates the past twenty years of heavy metal lore in one bald, tattooed, and angry body. Metallica's younger, sicker brother, Pantera plays with multimedia shock troop White Zombie on 8/24 at 8 P.M. *Continental Airlines Arena, East Rutherford, N.J. (307-7171). $25.*

Percy Sledge†—With ex-Clancy Brothers Irish folksters Liam Clancy, Robbie O'Connell, and Donal Clancy. 8/25 at 9:30 P.M. *Damrosch Park Bandshell at Lincoln Center, Broadway at 65th St. Free.*

Rage Against the Machine—While yapper Zack de la Rocha carries this group's vocals, guitarist Tom Morello has the fresher soundbites. "I loved midwestern 7-Eleven parking-lot rock," he told *Raygun.* "But the thing that I always found wanting in those songs was lyrical content. It was like 'Well, this is a bunch of great riffs and I am being rocked by it, but it's about dragons and sorcerers.' " Instead, RATM's songs are about Central American death squads, Maoist philosophy, and assorted bumper-sticker fodder, courtesy of a Chicano activist legacy (De la Rocha's), Harvard sociology degree (Morello's), and collective extremist politics. Luckily for them, the band never completely left the 7-Eleven, since the bone-crunching riffery that rules their multi-platinum *Evil Empire* is drawing legions of moshers, skate punks, and mall rats, all of whom—regardless of their politics—are clearly, as they say, being rocked by it. RATM play with the less progressive Jesus Lizard. 8/20 at 7:30 P.M. *Roseland, 239 W. 52nd St. Sold out.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Andrew Eccles.

Reggae Madness—Two stars and one underground hero. Maxi Priest and Brooklyn's own Shaggy currently enjoy high visibility with their duet on the Booker T.–sampling hit "That Girl," off Priest's party album *Man With the Fun.* The more rough-and-tumble Jamaican chatter Ranks is a raw-throated Lothario whose grimy voice and salty lyrics should definitely crank the energy level up way past polite limits. 8/22 at 8 P.M. *Radio City Music Hall, 1260 Sixth Ave. (307-7171). $26–$36.*

"Rockabilly Roots"†—With Sonny Burgess, Sleepy LaBeef, and Rosie Flores. 8/23 at 8 P.M. *Damrosch Park Bandshell at Lincoln Center, Broadway at 65th St. Free.*

Neil Young—The granddaddy of grunge parted ways with Pearl Jam after their collaboration on *Mirror Ball,* reuniting with the ragtag outfit Crazy Horse, and recorded his fine new *Broken Arrow,* a shambling, style-hopping hoedown that has plenty of the rage and warts-and-all joie de vivre we've come to expect from the unbowed 50-year-old. He plays with Jewel and Spiritualized. 8/26 at 8 P.M. *Jones Beach, Wantagh (307-7171). $37.*

Clubland

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. 8/22: Texas is the Reason. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. 8/21: Larry Burton with special guest Luther Allison. 8/23–8/24: Otis Rush. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—Seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. Every other Saturday night belongs to their famed trash-rock party, "Green Door NYC." Mondays are given to the jungle D.J. salon "Konkrete Jungle." 8/21: Muffs. *15 St. Marks Pl. (674-7959).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. 8/20: Corrosion of Conformity. 8/21: Orange 9mm; Fu Manchu. 8/22: Jawbox. 8/24: G. Love and Special Sauce. 8/27: Todd Rundgren. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 8/20: Don Byron's Existential Dread; Lost Tribe; Dave Douglas Tiny Bell Trio.★ 8/21: Dave Douglas Tiny Bell Trio.★ 8/22: Tim Berne's Paraphrase; Thomas Chapin Trio.★ 8/23: David S. Ware Quartet; Matthew Shipp and William Parker.★ 8/24: Leon Parker Duo; Marc Ribot; Ivo Perelman.★ 8/26: David Murray Big Band.★ *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 8/20: The Muffs. 8/21: Jawbox. 8/23: Babe the Blue Ox. *1039 Washington St., Hoboken, N.J. (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more *au courant* time slots of MTV. 8/26–8/27: Primitive Radio Gods. *217 E. Houston St. (260-4700).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. 8/23–8/24: Ike Turner and the Ikettes; the Persuasions. *51 W. 21st St. (727-7788).*

Westbeth Theatre—The West Side's mid-size, mid-priced rock venue, which makes up for some unfortunately placed columns with the pleasant addition of a sultry bar and lounge. 8/21: Jimmy Dale Gilmore; Scud Mountain Boys. 8/28: Gin Blossoms; Lush. Show at 8:30 P.M. *151 Bank St. (691-2272).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. 8/23: Philadelphia's murky and hyperkinetic hip-hop band the Goats. 8/24: Medeski, Martin, and Wood; James Brown's "funky drummer," Clyde Stubblefield. *161 Hudson St. (966-5244).*

Jazz

Birdland—A comfy, two-tiered restaurant with huge bay windows, late-fifties jazz paintings, and striking lights. 8/23–8/24: Lew Tabackin Quartet. 8/28: Bern Nix Trio. *2745 Broadway, at 105th St. (749-2228).*

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening. 8/20–8/25: Gato Barbieri.★ 8/27–9/1: Caribbean Jazz Project with Paquito D'Rivera, Dave Samuels, and Andy Narell. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Talent

Beck in Black

No "Loser" he, the schleppy pop genius Beck (August 27–28; Supper Club) has returned from hiding after his self-abasing hit of 1993. His new 'Odelay' is a masterpiece, a funky Dumpster dive through sixties psychedelia, Old School rap, and country-and-western—the coolest record of the year. On August 27, he plays with the also wonderful Cibo Matto, comrades in pop conquest by the odd and tuneful.

Bradley's—An intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. 8/19–8/24: Steve Turre, Stephen Scott, and Buster Williams.★ Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (473-9700).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dalí with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement. Guitar innovator Les Paul has moved his Monday-night office hours here after the closing of his longtime haunt Fat Tuesday's. 8/27–9/1: Randy Weston's African Rhythms Trio. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. 8/22: Karieem Riggins Quartet with Roy Hargrove.★ 8/23–8/24: Charles Davis Quartet.★ 8/25: Across 7th Street Septet.★ 8/26: Jason Linder Big Band.★ 8/27: Paul Caron. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. 8/20–8/25: Kenny Garrett Quartet with Kenny Kirkland, Nat Reeves, Jeff "Tain" Watts.★ 8/27–9/1: Andrew Hill Quartet with Bennie Maupin, Rufus Reid, and Pheeroan Alkaff. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. 8/20–8/25: Dorothy Donegan. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. 8/20–8/25: Terence Blanchard Quintet with Ed Simon, David Pulphus, Troy Davis, Philip Manuel.★ 8/27–9/1: Wycliffe Gordon and Ronald Westray Quintet with Cyrus Chestnut, Steve Kirby, and Ali Jackson. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Comedy

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show. 8/21: Rich Vos. 8/22–8/25: Brian Regan. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Catch a Rising Star—Recently reborn, this variety showplace now smells of big money. Visitors to the Catch Bar & Grill will view "The Loft," a stage set as an N.Y.C. apartment, where stand-up, sketch, and alternative comedians—along with musicians,

Photograph by Sheryl Nields.

cabaret artists, and others—will perform. 8/24–8/25: Janeane Garofalo. Shows Tues.–Thurs. at 8:30 P.M.; Fri. and Sat. at 8:30 and 11 P.M. *253 West 28th St., bet. Seventh and Eighth Aves. (244-3005).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Through 8/25: John Rizzo; Rich Ramirez; Matt Burke; Ben Creed; Billy Jaye; Lenny Varnedoe. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3,300 square feet, palatial new comedy spot in the Flatiron district. Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 plus two-drink minimum Fri.–Sat., $8 on weeknights. *34 West 22nd St. (367-9000).*

Luna Lounge—Mondays, it's "The Show Formerly Known As Rebar," where hip, alternative-minded comedians from MTV's *The State* and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St., at Houston St. (260-2323).*

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. *241 E. 24th St. (696-5233).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 8/21–8/23: Ian Edwards; Rick Crome; J. R. Havlin. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Performance

Quit Your Day Job

One minute, he was an air-traffic controller—buzzing on caffeine, shepherding jumbo jets, vaguely recalling a previous life in rock bands. The next, he's a buzz clip on MTV. Meet Chris O'Connor, pop music's Rip Van Winkle. Now most familiar as the narrow, long-haired man softly singing "doot-doo-do-doot-doo-doo" in front of a London phone booth, O'Connor (second from left) has lived a life that would fit right into the Surrealist snapshots of his trancey hit "Standing Outside a Broken Phone Booth With Money in My Hand"—a.k.a. the "I been downhearted, baby" song—by his band Primitive Radio Gods (Mercury Lounge, August 26–27). Five years ago, in the era of Right Said Fred, O'Connor recorded the entire record *Rocket* on a pre-Cambrian four-track for $1,000. Abandoned by his band mates, he sent out copies of the album under the fictional name Primitive Radio Gods until industry indifference finally got the better of him. Shelving dreams of rock-stardom, he moved to L.A. to pursue air-traffic controlling full time. "I went to LAX because I figured, 'Well, if I'm gonna do this for the rest of my life, I might as well see if I can be the best.' There's really no harder place in the world to work than L.A. approach." When a housecleaning revealed some leftover CDs, he sent them out blindly, eventually landing one on the desk of a Columbia A&R man. Now O'Connor has the number one song on *Billboard*'s Modern Rock Radio chart, and, at 31, finds himself abandoning the tower for rock. "It sucks, but in a way it's cool because you don't have to worry about being in your twenties and getting older and feeling like 'Oh, I'm too old to rock.' Because I'm just *way* too old, I can just concentrate on the music."

CHRIS NORRIS

Cabaret

Algonquin Hotel—Through 8/24: Diana Krall in "All for You," a tribute to Nat King Cole. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder and bolder) are the keynote of this Village landmark. No music charge. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Through 10/12: pianist Peter Mintun. Tues.–Sat. from 9:30 to 1:30. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Through 9/7, dancing on Saturday evenings from 8:30 to 12:30, backed up by the romantic stylings of singer-pianist Kathleen Landis and her trio. $15; jacket and tie required. *2 E. 61st St. (940-8185).*

Michael's Pub—Woody Allen tooted his last clarinet line at the old Michael's on East 55th Street. The cabaret has now moved across town to the Parker Meridien Hotel, trading saloon ambience for that of a Parisian Rive Gauche salon in the thirties. Allen's New Orleans Funeral & Ragtime Orchestra should be quite at home. They play, as always, Mon. at 8:45 and 11. $25 cover, plus a two-drink minimum. *Bar Montparnasse, Parker Meridien Hotel, 118 W. 57th St. (758-2272).*

Rainbow and Stars—Following the gratifying success of his show "20th Century Pop" with rock goddesses Marianne Faithfull, Merry Clayton, and Darlene Love this past January, impresario Steve Paul continues his ongoing project of imbuing this customarily *soigné* nightspot with a slightly funkier note. This time, Maxine Brown, Vivian Reed, and Bunny Siegler are featured in "20th Century R&B: A Musical Celebration." Through 8/31. $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. Just down the hall, the **Rainbow Room**'s "Hot Fun in the Summertime" series presents, for your dancing pleasure, the jazz ensemble Manhattan Latins and the new Rainbow Room Big Dance Band in alternating sets. (On Wednesdays, guest vocalist Lynn Roberts sits in.) Tues.–Sat. from 7:30 P.M. to 1 A.M. $20 music charge; an á la carte dinner menu is offered from 7:30, and supper is served from 10:30 Tues.–Thurs. and from 11:30 Fri. and Sat. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sullivan's—Broadway's newest retro-fifties snuggery is being kicked off with sounds appropriate to the pose. On Mondays and Tuesdays, Mark Thompson plays piano; on Wednesdays, he's joined by the other two members of the Mark Thompson Trio. Thurs.: The Danny Mixon Trio. Fri.: "Stuff," featuring Gordon Edwards and friends. And Fridays are given over to a revolving assortment of R&B talent. The whole scene is under the supervision of the *Late Show With David Letterman* musical director (and restaurant co-owner) Paul Shaffer; conveniently enough, he only has to run down a flight of stairs or two in the Ed Sullivan Theater to be on it. No cover; there's a two-drink minimum on Fri. and Sat. *1697 Broadway at 53rd St. in the Ed Sullivan Theater (541-1697).*

Bars

Bar 5757—At the Four Seasons Hotel. This swank mausoleum has thirteen different martinis on its menu. Included among the various fruity mutations is the James Bond Original—yes, you guessed it: "shaken, not stirred." *57 E. 57th St. (758-5700).*

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tuesday night. *29 Bedford St., at Downing St. (627-1580).*

Beauty Bar—Another concept bar from the people who brought you No Tell Motel and Babyland. "Beauty parlor"—which the space was quite recently—is the theme and trendy are the clientele, most preferring pierces and home dye jobs to the store-bought variety. (Don't ask for red wine; it's a henna.) *231 E. 14th St., at Second Ave. (539-1389).*

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls. *889 First Ave., nr. 50th St. (980-9314).*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit and the bar keeps the traffic at these vital transaction points light. *235 Eldridge St., at Houston St.*

Brooklyn Inn—The arty and underemployed bang elbows with Brooklyn Law School cutups in this raucous cattle car. The self-consciously cool jukebox is equal parts Tom Waits, the Pogues, and John Coltrane. Pints of Guinness and Schaeffer and everything in between. *Bergen St. at Hoyt St., Brooklyn (no phone).*

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. *145 E. Houston St. (477-5005).*

Joe's Bar—A truly lousy pool table and a men's room that begs to have its floors pissed on don't detract from the good-time feeling powered by a jukebox that earned this place the moniker "Joe's Cowboy Bar." *520 E. 6th St. (473-9093).*

Riverrun—A hybrid beer hall–subway tunnel whose most architecturally significant objects are the phone-booth-size pissoirs. *76 Franklin St., nr. Hudson St. (966-3894).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

Photograph by Lisa Johnson.

restaurants

Hot Lemonade...Cold Soup...Funny Food

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Brunch on Saturday and Sunday is great. Yes, that was Bruce Weber. *451 Washington St. (966-4900). (M) AE, CB, DC, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

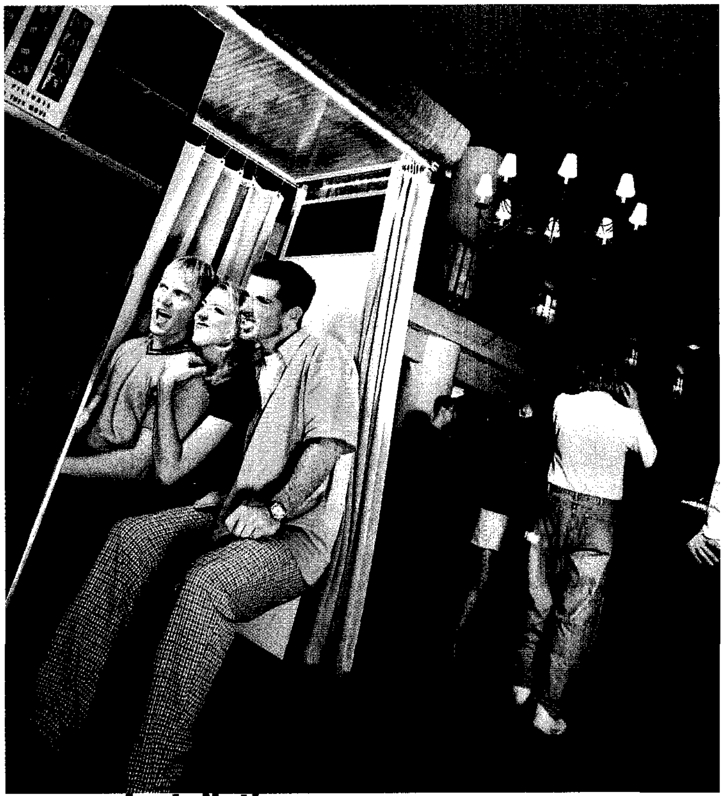
Félix—Parisian bistro conveniently situated on SoHo's version of the Champs-Élysées, serving escargot and other Gallic standards. The atmosphere, as in most territory south of Houston, is stylishly casual. *340 W. Broadway (431-0021). (M) AE, TM.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to reinvent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*



Installation Hot Shot

The Lemon's Roy Liebenthal rescued this vintage photo booth from the late, lamented Nunley's amusement park, where it entertained generations of Long Island kids but doubtless never captured the glamorous likes of Claudia Schiffer and Bridget Hall—not to mention chef Robert Ginsberg—as it has in its new digs. Four dollars for four black-and-white pix. (230 Park Avenue South.)

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Below 14th Street, East

Apple Restaurant—This Village restaurant features two kitchens: one for vegetarians, one for meat eaters. And a Vietnamese menu. Dishes worth sampling include lean duck, sautéed

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Photograph by Bernd Auers.

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tuna and broiled salmon, and fresh jumbo oysters from the raw bar. The full bar offers grappa, bourbon, and microbrewed beers. *17 Waverly Pl. (473-8888). (I) AE, MC, V.*

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. *54 E. 1st St. (777-1589). (M) ($).*

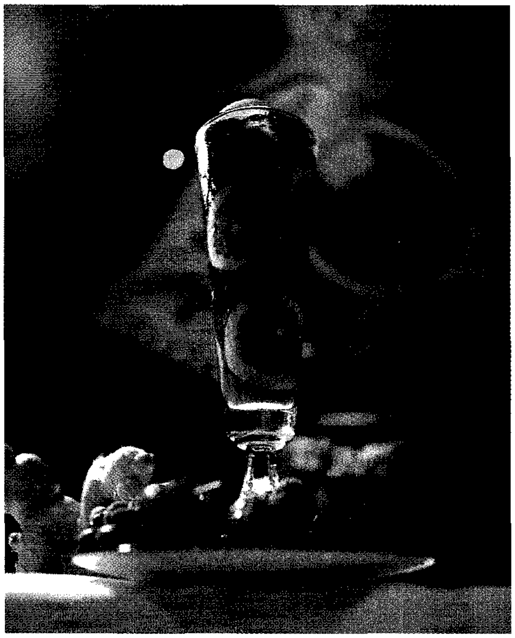
Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.*



Tasting **The grown-up lemonade on Alfred Portale's lunch menu at Gotham Bar and Grill infuses fresh lemon juice with a faintly biting ginger syrup and a seasonal purée of strawberries, raspberries, and wild blueberries.**

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Boxers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. *190 W. 4th St. (633-BARK). (I) AE, CB, DC, DS, MC, TM, V.*

El Charro Español—Heaps of thoughtfully prepared authentic Spanish cooking. Do yourself a favor and sample the hearty paella and the house sangria. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) AE, CB, MC, V.*

Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villarcy. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) ($).*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

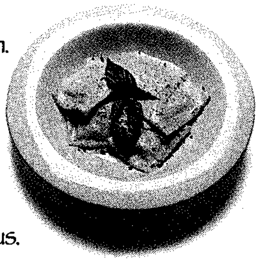
Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like baby clams in green onion broth as well as paella with curried shellfish and chicken. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little

Photograph by Warren Salowe.

All across the country, maître d's are relinquishing their role as fashion police. And dining patrons are taking full advantage.

With the advent of corporate casual, people are comfortably expressing themselves in restaurants like never before. Just look around the dining room. Wardrobes are as varied as today's menus.



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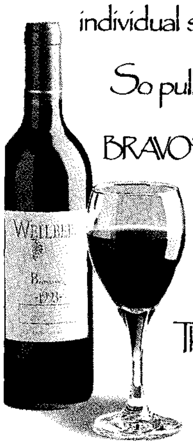

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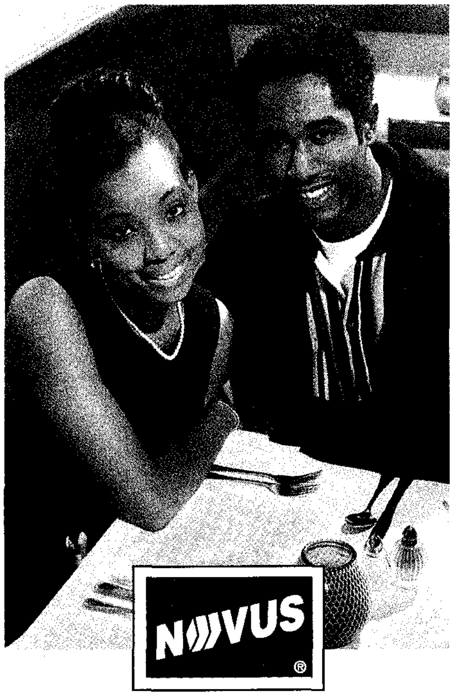

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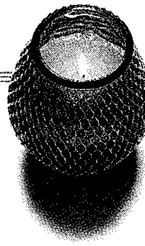

This month's list

Artusi Ristorante
36 W. 52nd St.
(212)582-6900

Camille's
1035 Amsterdam Ave.
(212)749-2428

Coldwaters
988 Second Ave.
(212)888-2122

Da Tomaso
903 Eighth Ave.
(212)265-1890

Fiesta Mexicana
2823 Broadway
(212)662-2535

India Valley
1113 First Ave.
(212)688-8272

Judson Grill
152 W. 52nd St.
(212)582-5252

Mad Fish
2182 Broadway
(212)787-0202

Niles Restaurant
371 Seventh Ave.
(212)629-0210

Piccolo Angelo
621 Hudson St.
(212)229-9177

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Object of Desire

Happy Meals

Though most comedy writers concede that *cheese* is a funny word, comedy and cuisine have rarely been linked. Till now. The surprisingly inventive menu at the reborn-and-relocated Catch a Rising Star (253 West 28th Street) includes a fillet of Norwegian salmon in a tart, sweet, and grassy orange-and-coriander glaze. Definitely worth a smile. For the vinously challenged, every entrée has one or two affordable and drinkable wine suggestions.

Peter Kaminsky

trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

The Cigar Room at Trumpets—This clubby hotel dining room features hearty American fare like steaks, chops, and seafood, should you feel like eating. The *real* specialty is the menu of 36 cigars from Nat Sherman and Davidoff of Geneva, any of which would be well-paired with a single-malt scotch. Jackets required. *Grand Hyatt New York, Park Ave. at Grand Central Terminal (850-5999). (E) AE, CB, DC, DS, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

Empire Korea—This 500-seat restaurant in midtown's Little Korea broadens the neighborhood's culinary offerings with forays into Japanese and Chinese cuisines, with entrées like marinated short ribs and rib-eye steak, sushi and sashimi, teriyaki, hibachi steak, and everyone's favorite translucent noodle, chap-chae. *6 E. 32nd St. (725-1333). (I–M) AE, DC, MC, TM, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, grilled Black Angus sirloin, and—for adventurers—buffalo burgers. The beer-weary can sample among the city's largest selection of single-malt scotches and tequilas. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival; i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Aquamarine—A trailblazer on the Hudson waterfront, this new restaurant plays up its exceptional location with a sculpture garden, a river walk, sunset views, and patio dining. The American menu

Photograph by Robert Wright.

features curry-dusted Chilean bass with mashed potatoes, and black-pepper-glazed pork chop with a potato crisp. *Hudson River and 26th St. (243-9500). (M) AE, CB, DC, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops, and baked Alaska. *21 W. 17th St. (691-8888). (M–E) AE, DC, MC, TM, V.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Global influences abound, from the Spanish-mackerel seviche to the shrimp satay with caramelized mango. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

37th Street Hideaway—Restaurant and supper club in the former home of John Drew Barrymore. Dance to live music between courses of Northern Italian fare, best sampled on the prix fixe lunch and dinner menus. Free parking available after five; closed Sunday. *32 W. 37th St. (947-8940). (E) AE, DC, DS, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Coldwaters—Lots of fresh, simply prepared seafood: steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops in a casual atmosphere. *988 Second Ave., at 52nd St. (888-2122). (M) AE, DC, DS, MC, V.*

Denim & Diamonds—This southwestern grill and upscale nightclub is midtown's best place for country dancing in a corporate atmosphere. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. *219 E. 44th St. (682-5678). (I–M) AE, DC, MC, TM, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled

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salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $12.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Puttanesca—The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas and desserts. *859 Ninth Ave., nr. 56th St. (581-4177). (M) AE.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual Indian restaurant, a stone's throw from Carnegie Hall, offers classics like ginger chicken, chutney poori, and lamb shashlik. *58 W. 56th St. (585-1155). (M) AE, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Fitzers Restaurant—This Continental restaurant at the Fitzpatrick Manhattan Hotel boasts the best Guinness in New York and serves a traditional Irish breakfast until 10:30 PM. Or stop in for tea and scones after a tiring afternoon of shopping at Bloomingdale's two blocks away. *687 Lexington Ave., at 57th St. (355-0100). (M) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

Ask Gael

Market Value

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A gourmand's heart starts to race just walking into Eli Zabar's Vinegar Factory. Meet the kinder Eli, not so expensive. Eat first. Shop later. Climb to the balcony, where your chums can break the fast (before noon) with a perfect omelet; smoked fish; or lox, onions, and eggs served with home fries and Eli's irresistible breads. Or try grilled vegetables and herbed chèvre on ciabatta, brisket on rye, or a run at the all-you-can-eat salad barrel with its 28 platters, pastas, wonderful salads and grains, torta rustica, even chicken. Out of control? You'll want carrot cake too. Weekends only. (431 East 91st Street.)

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Word of Mouth—This second-floor perch is a cozy oasis for breakfast, brunch, dinner, or tea, and the contemporary American menu features updated comfort food like corned-beef hash with eggs, Irish soda bread, and an eclectic array of salads and sandwiches. *1012 Lexington Ave., nr. 72nd St. (249-5351). (M) AE, MC, TM, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the

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day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

Hosteria Fiorella—This friendly neighborhood Tuscan trattoria serves especially fine antipasto and seafood, including a filet mignon of tuna and a claypot-roasted salmon, as well as a variety of pastas and thin-crusted pizzas. *1081 Third Ave., nr. 64th St. (838-7570). (M) AE, DC, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. Try unusual pasta dishes like the half-moon ravioli filled with shrimp and broccoli rabe. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Monte's Italian Steakhouse—This two-in-one restaurant lets you OD on beef, with aged prime steaks prepared on a woodburning grill, or order Italian specialties like family-style chicken scarpariello or angel's-hair pasta with grilled eggplant and basil ricotta. *1294 Third Ave., nr. 74th St. (744-5924). (M) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Pomodori—An uptown Italian bistro "with Mom in the kitchen" and an outdoor café. Grilled meats, fish, and pastas like cavatelli al cartoccio. *1425 Second Ave., nr. 74th St. (472-5225). (I–M) ($).*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican, promise. Don't come

Trend

Variations on a Tureen Theme

Somewhere between a spiced-up V-8 and a saucy salad, gazpacho is one of the most sensible summer foods, not to mention the concoction most frequently used to christen the Cuisinart. Always a foolproof way to dispose of tomatoes that were perfectly ripe yesterday, the spicy Spanish soup has been reinterpreted—and colorized—by American chefs, forever shattering any lingering similarities between the Andalusian specialty and cold tomato sauce. With contemporary additions of ingredients as unorthodox as shellfish, grapes, horseradish, and muscat wine, the one unifying factor in the following sampling of soups is temperature.

ROBIN RAISFELD

RESTAURANT	SOUP STOCK
FLOWERS, 21 West 17th Street	Green grapes, grape juice, cucumber, mint, muscat wine, and peppers; *special only*
OCEANA, 55 East 54th Street	"Traditional" red gazpacho with vegetables, studded with lobster chunks, avocado, and tortilla strips
PICHOLINE, 35 West 64th Street	Almond milk with garlic, cucumber juice, verjuice, grapes, coriander, and pink peppercorns, garnished with a scoop of red-tomato granité
CIBO, 767 Second Avenue, at 41st Street	Puréed cucumbers with cold poached shrimp, lemon olive oil, and chunks of feta cheese
PELAGO, 157 East 55th Street	Mediterranean-style, with puréed red peppers, fresh yogurt, cream, fennel, cumin, mint, and cucumber
VERBENA, 54 Irving Place	Tomatillo-spiked cucumber purée with roasted-pepper coulis and chili oil garnished with onion sprouts
TROPICA, 200 Park Avenue, near 45th Street	Purée of vine-ripened yellow tomatoes, cucumbers, yellow bell peppers, and vegetable stock, garnished with red pepper, opal basil, and shrimp

Photograph by Eric Rank.

here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning decor has been described as "Dalí Meets Disney" and is based on musical movements. Late-night jazz and Sunday brunch, a deal at $17.95, make it a welcome complement to Lincoln Center. *44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

O'Neal's—A standby for pre- and post-theater dining, this Lincoln Center restaurant serves American food like potpie and ribs in a room designed to convey the feeling of Old New York. Live music on weekends, and kids eat free on Sundays. *49 W. 64th St. (787-4663). (M) AE, DC, DS, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). Also, 433 Amsterdam Ave., nr. 80th St. (501-7897). (I) ($).*

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

C U E

What are the new films and where are they playing?

Broadway, Off Broadway, or Off-Off Broadway?

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U.S. Open...Michael Ventura

Radio Highlights

Symphony Hall—8/20: Vivaldi's Lute Concerto in D, RV 93, and Glazunov's Symphony No. 6 in c. 8/21: Schumann's Overture, Scherzo, and Finale, Opus 52, and Beethoven's Piano Concerto No. 2 in B flat, Opus 19. 8/22: Debussy's *Printemps* and *Images for Orchestra*. 8/23: Haydn's Symphony No. 30 in C, *Alleluia,* and Moszkowski's Piano Concerto in E, Opus 59. 8/26: Mahler's Symphony No. 10 and Schubert's Fantasia for Piano Four-Hands in f, D 940, Opus 103. 8/27: Coates's *London Suite* and Brahms's Symphony No. 3 in F, Opus 90. 8/28: Mozart's Symphony No. 40 in g, K. 550. Weeknights at 8. WQXR, 96.3 FM.

Breakfast at Random House—8/25 at 12:30 PM: "Mark Twain." With Sister Souljah, Victor Doyno, John Kenneth Galbraith, Arthur Schlesinger Jr, and Dan Menaker. WNYC, 820 AM.

Saturday Afternoon at the Opera— 8/24 at 1: Verdi's *Don Carlo*. With Carlo Bergonzi, Renata Tebaldi, Nicolai Ghiarov, Dietrich Fisher-Dieskau, Grace Bumbry, and Chorus of the Royal Opera House of Convent Garden. WQXR, 96.3 FM.

Sunday Night Opera House—8/25 at 8: Massenet's *Thais*. With Beverly Sills, Nicolai Gedda, Sherrill Milnes and the John Aldis Choir. WQXR, 96.3 FM.

New York and Company—8/20: Joyce Carol Oates discusses her novella *First Love*. 8/21: Monica Crowley on *Nixon off the Record;* grammarian Dr. Alan Cooper takes on the English language. Every day from noon to 2 P.M. on WNYC, 820 AM. Leonard Lopate hosts.

Casper Citron—8/24 at 10 P.M.: Hank M. Goldberg, deputy district attorney from Los Angeles discusses his book about the O. J. Simpson trial, *The Prosecution Responds*; Eileen Fulton talks about her life of heartbreak both on and off the screen in *As My World Still Turns*; Peter Caldwell on *What the Hell Is it All About?*, the life of a paid assassin; Fredrick Lembeck on how to win at casino games in *Beat the House*. WOR, 710 AM.

The Written Word

Ben Neihart, Karla Kuban, and Kim Benabib—8/21 at 7: Kraine Gallery Bar, 85 E. 4th St. (358-1935); free.

meta4: Poetry of the 90s—8/23 at 7: Readings by Jack Tricarico, Brenda Morisse, and the Eternals (multimedia performance). Knitting Factory, Alterknit Factory, 74 Leonard St. $5.

meta4: Poetry of the 90s—8/26 at 7:30: Readings by Betty Oliver, Ron Price, Alton Ogniedev, and J. Donnelly. Barnes & Noble, 1220 Lexington Ave., at 86th St.; free.

Readings at A Different Light—8/21: Ruthann Robson's *Gay Men, Lesbians and the Law*. 8/22: Composer Ned Rorem reads from *Other Entertainment: Collected Pieces*. 8/27: Julian Fleisher reads from *The Drag Queens of New York: An Illustrated Field Guide*. A Different Light, 151 W. 19th St. (989-4850); free.

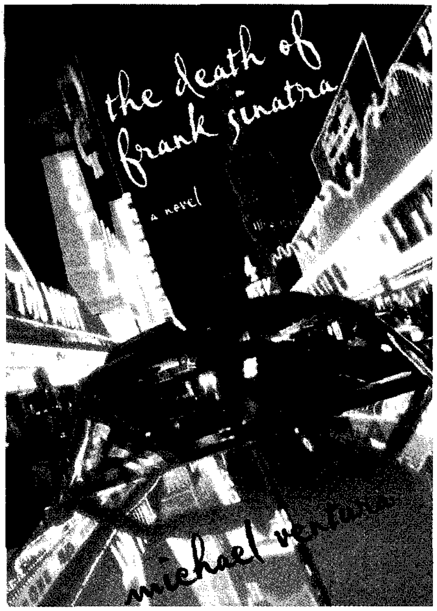
Tours

Immigrant New York—8/21 at 1: A multiethnic walking tour through the Jewish East Side, Chinatown, Little Italy, and what used to be called Little Germany, Little Ireland, and Little Africa to see the contributions made by immigrants of yesterday and today. Meet at the front steps of City Hall. Call Big Onion Walking Tours at 439-1090 for further information; $9, $7 students and seniors.

Greenwich Village—8/23 at 1: A walking tour of New York's legendary home to artists, writers, and radicals, with a special emphasis on the history and architecture of the area. Stops will include: the Jefferson Market Courthouse, Washington Square Park's "Hanging Elm," and St. Luke-in-the-Fields Chapel. Meet at the Washington Square Arch located in Washington Square Park. Call 439-1090 for further information; $9, $7 students and seniors.

Snacks and Sights Safari—8/24 at 2:30: A walking tour of Astoria, Queens. Tour this enclave of an estimated 200,000 Greek-Americans and discuss Greek food, customs, history, and traditions while visiting a variety of nightclubs, restaurants, tavernas, and coffee houses. The tour will end with an optional meal in the area. For meeting site and further information, please call 265-2663. $5 (plus cost of food).

In Print **Marianne Moore used to speak of good writing's having "fiber," and it's a compliment well suited to Michael Ventura's work. When he's not suffering occasional bouts of New Age dreaminess, Ventura writes in a clean, vigorous style, sounding (and thinking) like no one else. It's his smart essays for *L.A. Weekly* that have earned him attention, but he's a practiced novelist, too: *The Death of Frank Sinatra* is just out from Henry Holt ($22.50).**



The Last Governor's Island Tour—8/24 at 11 and 1: Cosponsored with MWR Department of the United States Coast Guard. Governors Island has over 350 years of fascinating history, and is the largest Coast Guard installation in the world. Visit the homes of Ulysses S. Grant and General John J. Pershing, the site of the 1988 Gorbachev-Reagan mini-summit, and two early-nineteenth-century forts. Meet at the the Battery Maritime Building, located at South Ferry in Lower Manhattan. Look for Big Onion signs. Call 439-1090 for further information; $12, $10 students and seniors.

"From Naples to Bialystock to Beijing": The Multi-Ethnic Eating Tour—8/25 at 1: A walking tour featuring the historic and gastronomic delights of the Jewish East Side, Chinatown, and Little Italy. Learn about this fascinating "land of the immigrants" while munching on everything from bialys to dim sum to fresh mozzarella. Meet at the Southeast corner of Essex and Delancey Streets in front of the Olympic Diner. Call 439-1090 for further information; $12, $10 students and seniors (includes food stops).

A Writer's Walk Through Greenwich Village—W. H. Auden claimed he always left his St. Marks Place apartment with mugger's money. But most accounts of writers in New York are impenetrably romantic. People smoked too much and slept on fire escapes and rose to pound out 3,000 uncorrupted words for Freda Kirchwey or Philip Rahv or (later) Harold Hayes and then, after another round of drinks, put the finishing touches on their first novels. And nowhere figures more prominently in writers' whitewashed stories than Greenwich Village. On this Sidewalks of New York tour, you'll see not only the residences of poets, playwrights, novelists, and journalists but also their gathering places and the sites made famous in their work as well. Meet at the Arch in Washington Square Park. The tour is $12; call 642-9166 for more information and a schedule of other tours.

Sports

1996 U.S. Open—8/26–9/8 at the USTA National Tennis Center, Flushing Meadows–Corona Park, Flushing (718-760-6200). Day sessions begin at 11 A.M. Evening sessions (through 9/5 only) begin at 7:30 P.M. Call 800-OPENTIX if you're a masochist and love being told that tickets have been sold out for four months. For those of us who are not fabulous or connected, check out the qualifying rounds 8/21–8/24.

Yanks—Vs. California 8/20–8/22. Tues. and Thurs. at 7:35. Wed. at 1:05. Vs. Oakland 8/23–8/25. Fri. and Sat. at 7:35. Sun. at 1:35. Call 307-7171 for ticket info.

Mets—At San Francisco 8/19–8/21. Mon. at 10:05. Tues. and Wed. at 3:35. At Los Angeles 8/23–8/25. Fri. at 10:05. Sat. and Sun. at 4:05.

MetroStars—Vs. the D.C. United Wed., 8/21, at 7:30. On MSG.

New York Road Runners Club—New York City Marathon Long Training Run No. 1. Sun., 8/25, at 7:30 A.M. Central Park, 90th St. and Fifth Ave. Sign up between 6:45 and 7:15. Call 860-4455 for more info (on the Web, http://www.nyrrc.org).

Brut Sail for Cerebral Palsy—Sat., 8/24, at the Chelsea Piers Entertainment and Sports Complex. This charity event kicks off the metropolitan area's only professional-sailing race, the 1996 Brut Cup of New York, which will begin Tues., 8/27, at the Knickerbocker Sailing Club at Port Washington, N.Y. For more info call 203-975-5255.

Online

Fashion on the Net

The Paris Pages—If you are planning your own pilgrimage to the mecca of the fashion world, try this for some basic information. There are lists of addresses of some of the better known department stores, a calendar of things to do (in the Kiosk), and index of the cafés du jour. *http://www.paris.org*

Fashion Net—Billed as the "Global Meeting Point for the World of Fashion," this site acts as the launching pad into what's fashionable on the Net. Don't miss the job listings or message boards that are made for networking. *http://www.fashion.net*

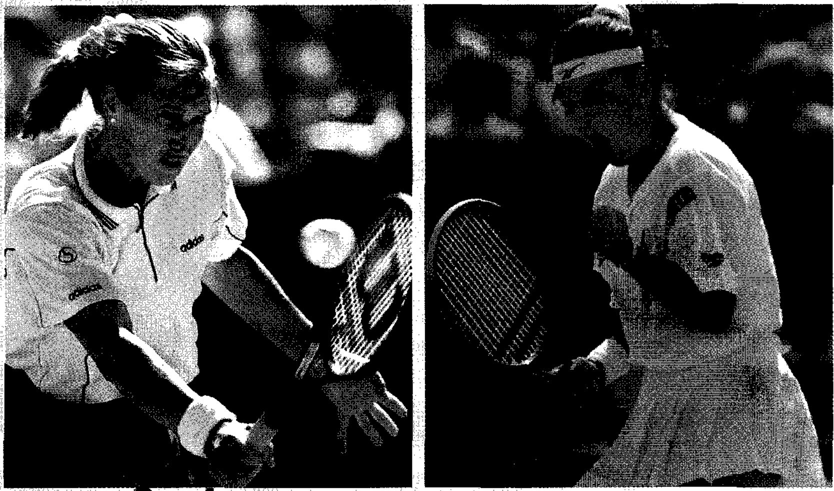
alt.fashion—A lively newsgroup that focuses on everyday fashion problems. Many postings are just mundane lists about new shades of lipstick, but occasionally you'll see a thread about "stupid beauty tricks" or "cheap haircut—tales of horror."

F.UK—Or Fashion UK: an electronic 'zine with its finger somewhere near the pulse of the avant-garde British fashion scene. Check out what all the pasty-faced kids are wearing in the High Street. And if you need a Brit pop–style makeover, check yourself into the Fashion Clinic. *http://www.widemedia.com/fashionuk*

The Look—A New York–based site with reports and snapshots from the fall '96 collections. Of particular interest is the Fashion Industry Calendar, which will keep you up-to-date on upcoming events and parties that you never got your invitation for. (They get lost in the mail all the time.) *http://www.lookonline.com*

Jersey Girl—She's not quite so sassy as she thinks, but she does have her good points: Her roundup of the fall collections is straightforward enough, and the handy store-guide database could be a Jersey shopper's godsend.

Send Website suggestions to runnette@dti.net



Sports

Separate but ... Better?

When Jana Novotna choked in the third set of the 1993 Wimbledon final, she became Martin Amis's argument for the "essential difference" between men and women. "Men want to win: money, will, strength, ranking," he explained in *The New Yorker*. "Women want to *have* won, attractively. . . . Victory goes to the man who wants it more. Victory goes to the woman who fears it less." He then took Novotna to task for showing, with her uncontrolled sobs, just how badly she had wanted to win/*have* won: "Try to imagine Jim Courier having a refreshing weep in the arms of the Duke [of Kent]." To play tit-for-tat with Amis (try to imagine Charles Barkley or Scottie Pippen cartwheeling after winning the Olympic gold, as three women's Dream Team–mates did; furthermore, what does that other famous Wimbledon choke—Todd Martin's, in this year's semis against Mal Washington—say about *male* desire?) may seem overeasy, unnecessary. During a summer in which everyone came out in favor of female sports, even Amis might have a few kind words for Title IX. Yet in a very real way, women's tennis has been taken for granted—even by feminists. Unlike women's basketball and soccer (which grew in recent years from nothing) and the women's marathon (which wasn't an Olympic sport until '84), women's tennis is an old story; it's had its rivalries, its legends, its glamour. It has also never escaped secondary status. If ever there were a moment for the women's game to be recognized as no less exciting than the men's, it is this year's U.S. Open. Consider what has lately passed for thrills in the men's draw: upsets and Pete Sampras. Upsets are great fun, for a while: The Peter Doohan who beats Boris Becker in the second round is generally unable to beat an unseeded opponent in the next, which lays the groundwork for an uninspiring quarter- or semifinal. The top women, meanwhile, tend to come through. Since 1982, for instance, only three women (Navratilova, Graf, Martinez) have won Wimbledon. Consistency in this sense is the antithesis of boring; it's the prerequisite for competitiveness. Even when the winner of a championship can be predicted (Steffi or Monica), the reliably feisty presence of third-ranked Arantxa Sanchez Vicario makes the match worth watching. With the men, you might not know who will win—it's largely a matter of whose big serve is on—but given the arbitrary way of things, you might not care. None other than John McEnroe has talked of fixing tennis by bringing back the humble wooden racquet. Amend that to read "fixing *men's* tennis," and you're onto something. The women's game isn't particularly broken. LINDA HALL

Photographs by AP/Wide World Photos.

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Children's Events

Extraterrestrial—"Seven Windows to the Universe," a new sky show at the **American Museum of Natural History's Hayden Planetarium,** compares "windows" of light that help us study cosmic phenomena not visible to the naked eye. Technobabble never gets in the way of a wonderful gee-whiz child-friendly show rich with computer animation, laser imagery, and special effects. Weekdays hourly from 1:30 to 4:30; weekends hourly from 1 to 4 and at 5 on Saturdays. 81st St. at Central Park West. Combined admission to the Museum and Planetarium is $12, $8.50 for students and seniors, $6.50 for children ages 2 to 12.

Mixed Doubles— "Arthur Ashe Kids' Day" is a tennis carnival of sorts. Activities—include a chance to get the speed of your serve measured. Celebrities, including Bill Cosby, play tennis with stars like Andre Agassi, John McEnroe, and Mary Joe Fernandez. Arrive early for racquet and other tennis-equipment giveaways. The idea is to encourage youthful enthusiasm for tennis and at the same time raise money for Arthur Ashe charities, including the fight against AIDS. 8/25 from 9 to 4. **USTA National Tennis Center**, Flushing Meadows–Corona Park, Queens (888-673-6849. Children age 12 and younger are admitted free. All other tickets are $12. (Live coverage on CBS television 1:30 to 3:30).●

You're a Funny Old Bear—Last chance to visit the hugely popular *World of Pooh* at the **Children's Museum of Manhattan**. During this final week at the museum, visitors are invited to plant their own miniature 100-acre woods, compose odes to Pooh in the Sound-Studio, listen to stories, and test their Pooh-Q at CMOM-TV's "Pooh Trivia Contest." Through 8/25. Summer hours are daily except Tuesday from 10 to 5; kids are encouraged to wear jammies to the "Cool Summer Nights at CMOM" bedtime-story readings and good-night singalongs on Wednesday evenings, when the museum stays open until 8. 212 W. 83rd St. (721-1223). Admission is $5; $2.50 for seniors; free kids under 2.

Time Traveling—Dress up in colored tights and long pointy shoes and you'll fit right in at the "New York Renaissance Faire." Sure, there's glassblowing, falconry, and games of chess with live pieces, but what people really come for is the live joust in full armor—that, and the chance to eat with their fingers. Weekends and Mondays through 9/15 from 11 to 6. **Sterling Forest,** Tuxedo, New York (914-351-5171). Admission is $15, $13 for seniors, and $6 for children 3 to 12.

Baby Belugas—The **New York Aquarium** bred two beluga whales in recent years, bringing the total count at the Aquarium to six. To honor the underwater mammals this week is a special program where young children can costume themselves in fins and a tail and then take a tour of the Beluga's living quarters. Puppeteers, clowns, and musicians abound. Through 8/25, activities run from 11 A.M. to 4 P.M. each weekend. W. 8th St. and Surf Ave. in Coney Island (718-265-3474). Admission is $7.75 for adults, $3.50 for children.●

Pugnacious Penguin—Wildlife Theatre stages a witty trio of plays. One Pete Penguin isn't satisfied with diving, fishing, and chillin' with the other gentoos. As we follow his search for a new identity, we meet a crusty sea captain and a shark and learn all about adaptation. Performances are staged near the sea-lion pool at 11:05, 12:35, 1:05, and 3:05 (and 4:35 on weekends) through Labor Day. **Central Park Wildlife Center,** 830 Fifth Ave., at 64th St. (861-6030). Performances free with admission: $2.50 for adults, 50 cents children for ages 3 to 12.

On View

Laser Tag

Gamma rays and other peculiar forms of light allow us to peer into otherwise invisible galaxies at the Hayden Planetarium's new sky show—and wonder whether we are invading some alien lifeform's privacy. See listings for details.

Insectophilia . . .—"The Secret Lives of Insects" sets forth from the new **Luce Nature Observatory** to the nearby woodland for a peek at the Lilliputian wonders of local bug life. 8/24 from 1 to 3. Mid–Central Park at 79th St. (Hours are Tuesday through Sunday 11 to 5.) 772-0210. Admission is free. Six giant robotic insects greet visitors at "Backyard Monsters: The World of Insects" at the much-expanded **New York Hall of Science**. Check out insect-inspired art-making, buggy snacking, and a "Cinebug Festival." Through 10/27. 47-01 111th St., Flushing Meadows Corona Park, Queens (718-699-0005). Admission is $4.50, $3 for children (4–15) and seniors.

Rabbit Redux—Singer-illusionist J. P. Jarrett, direct from Las Vegas, levitates, performs Houdini-like escapes, and, yes, pulls a rabbit out of his hat. The Altered Reality Magic Show, now running every weekend at Theatre East, 211 E. 60th St. (Fri. at 7, Sat. at 2 and 7, Sun. at 2). Call 838-8528 for tickets; $15 for adults, $10 for children under 12.

Hook, Line, and Sinker—Borrow a bamboo pole to fish for largemouth bass, catfish, golden shiners, and bluegills in Central Park's Harlem Meer. Free live bait is given out, too, or biscuit-dough bait if you prefer. Afterward, release the fish. Daily except Monday, 11 to 5. **The Charles A. Dana Discovery Center,** 110th St. near Fifth Ave. (860-1370).●

Future-Friendly—Record your voice, name, and image on a little key card as you enter the **Sony Wonder Technology Lab.** To adults, this may seem like needless, if technologically impressive bureaucracy; to kids it's hands down the best thing in the museum. Not that the rest is too shabby: Peek at unborn babies with medical imaging techniques; play with the arrangement of your face; mix music; report the weather. If you're under 6, you'll find yourself a little small for some of the gizmos. Afterward, examine your certificates printed out—thanks to your key card—as you leave, which detail your personal museum adventure, over sandwiches in the pleasant enclosed Plaza. The place is free, but the line to get in can be long. Sony Plaza, 550 Madison Ave., between 55th and 56th St. (833-8100).●

En Plein Air—Enjoy a civilized afternoon in **Bryant Park** with small kids any day of the week. On offer to amuse the kids are dominoes, Scrabble, checkers and Go. Each game technically costs $4 per player per hour, but children who ask nicely often get to play for free. Wooden sailboats, to pull through the little fountain, can be rented for $2 an hour. Bathrooms are spotless and offer diaper-changing facilities. Sixth Ave. bet. 40th and 42nd Sts.

Air Conditioned Pay-for-Play—**PlaySpace's** play environment, with water, sand, ride-on toys, tutus, and cowboy hats, caters to kids up to 6 years old and encourages their already rich fantasy lives; 2473 Broadway, at 92nd St. (769-2300). (The East Side location closed in the spring.) **WonderCamp** has a climb-on environment with ball pits to slide into, karaoke, arts-and-crafts activities, and random jungle sounds; 27 W. 23rd St. (243-1111). **Discovery Zone** offers climb-through mazes, slides, ball baths, and bouncy surfaces of every description. Come early to avoid the wildest crowds. DZ is at several locations around the city (for the one nearest you, call 1-800-282-4386). At **Hackers, Hitters, and Hoops,** kids can choose between slow-pitch softballs and 50- or 70-mph hardballs. The main draw for children is an "Obstacle Challenge" maze race with inflated surfaces to clamber on, soft pits to fall into, and hoops to squirm through; suitable for kids 6 and older. Open Sundays and Mondays from 11 to 7, Tuesdays through Thursdays from 11 to midnight, Fridays and Saturdays from 11 to 2 A.M.; 123 W. 18th St. (929-7482). Reservations are encouraged. Call for prices at individual facilities.

Airwaves—Radio AAHS, an all-kids all-the-time radio station, offers an irreverent mixture of music, news, stories, and games for young listeners. WJDM-AM 1660. **New York Kids,** a live radio show geared to kids, airs, with much merriment, every Sunday evening from 6 to 8 on WNYC 93.9 FM, New York Public Radio.●

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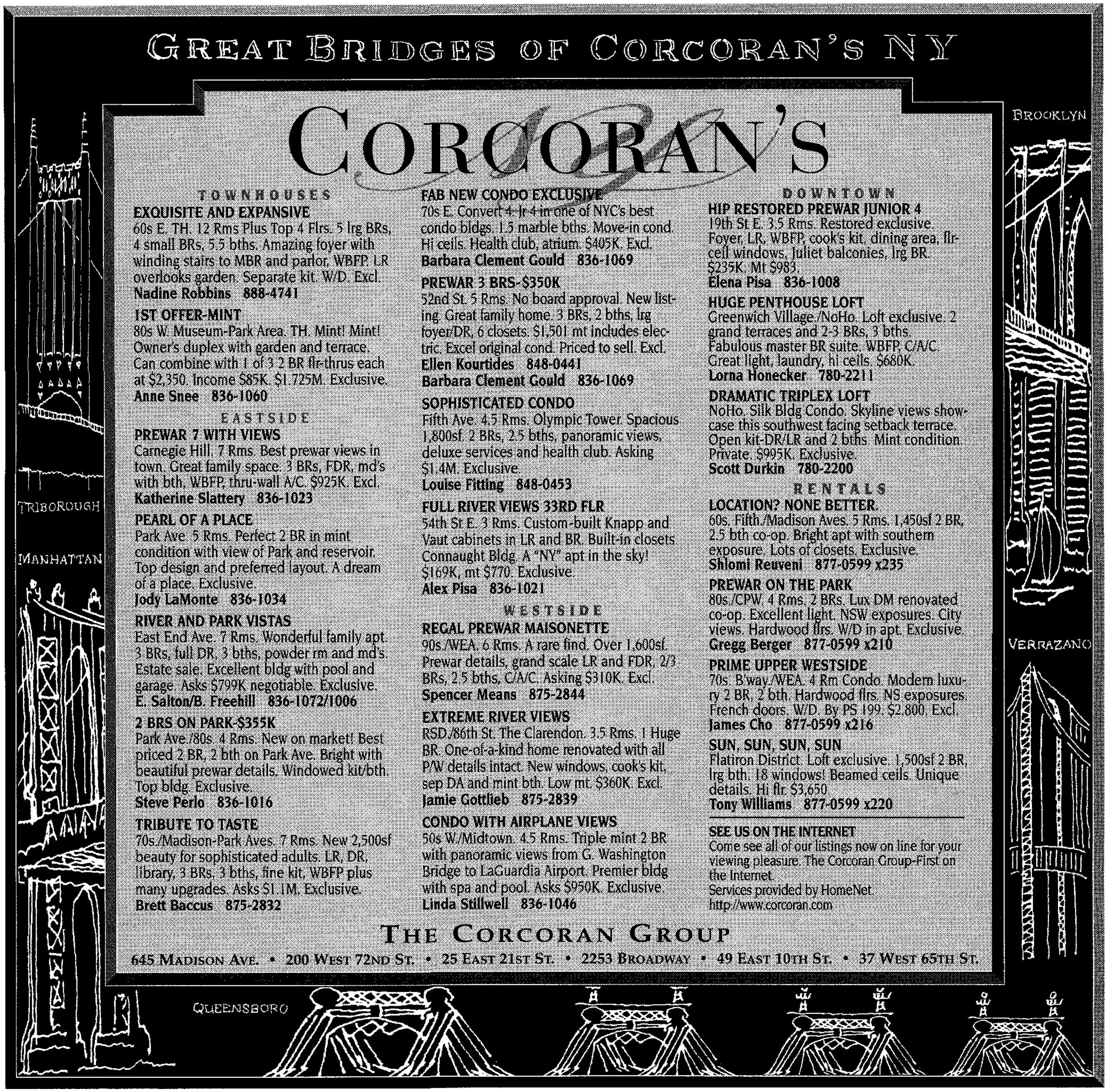

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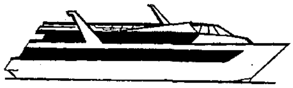

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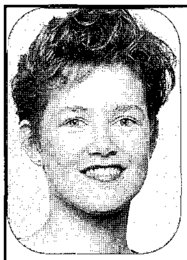

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London, Paris, New York, Westport—Everybody talks about this charming, successful Englishman, 32, who's looking for a pretty, vivacious, passionate young lady (nonsmoker) to share the good life around NYC and in CT. If you enjoy travel, theater, know your Bordeaux, and are equally content at Lespinasse and Friday's - that's a start. If you also want something more than just a party, and you share the need for trust, stability...and have an appreciation of equal partnership, then I'd like to hear from you with a photo, please. 2048 ✉

Gay, Slim White Male—60, financially secure, attractive, seeks same to expericience anew life's pleasures and commitment. Winter's much colder alone. 2004 ✉

Opposites Attract—Boyish-looking, college-educated Hispanic male professional, attractive, stylish, 35, seeks very masculine male professional, 35 or over, for friendship or more. Closeted okay. 2023 ✉ ☎

Looking For A Partner—To meet life's challenges. Handsome, successful executive, stable, fit, 6', fun, man of the heart, seeks a natural, fit professional beauty, 32-38, affectionate, sweet, wholesome, for best friend, marriage and family. Small child okay. Photo/note. 2056 ✉ ☎

Handsome Connecticut Banker—Good-looking, successful capital markets professional (44) - grew up in Midwest, live in CT, work in NYC. Interests include tennis, skiing, the beach, antiques, music, collecting sports cars, family and kids. I'm looking for a happy, healthy, kind, loving and pretty woman for a serious relationship (okay, so maybe I'll have to compromise a little). Note/photo appreciated. 2034 ✉☎

Lovely Single Mom—Young-looking/spirited, 42, well-educated teacher, looking for a handsome and well-to-do man of substance, for friendship, romance and eventual partnership in life. Must love kids. Note/photo/phone. 2076 ✉

Single White Male—Professional, 40s, seeks female for relationship. 9152 ✉ ☎

Very Attractive—Slim professional, Westchester, single white female, seeks trim, refined, witty, single white professional gentleman, 33-48, to attend dinner party, for friendship. 2040 ✉

Dutchess County—Single, equestrian professional male, successful, college grad, 39, 6', seeks sexy female soul mate for best friend, lover, long-term relationship leading to marriage and family, 25-40. Like to travel, horses, country life. Close to NYC. Note/photo. 2068 ✉

Gay Wife Wanted—You: sexy, 26-35, 100-percent feminine, closeted, in-shape, caring, very sane. Start a family almost immediately. Live the family life - or career and children also okay. Be sweet. Me: gay white Jewish male, 36, successful and kind. No smokers, drugs, lovers - past or present, etc. LI-based. 2050 ✉

Sensuous, Pretty, Slim LI Lady—5'6", 56 years, seeks man. 2006 ✉

Consider The Possibilities—This cute, focused male, 32, 5'7", enjoys tennis, working out, dancing, theater, mountains and exotic travel. Seeks athletic, bright, nonsmoking Jewish lady, 24-31, to be my only one. Photo - will exchange. 2055 ✉

Bright, Pretty Manhattan Lawyer—Slim, shapely 5'7", very youthful 48, seeks man with intelligence, warmth and integrity. Nonsmoker. 2020 ✉ ☎

Beautiful Asian Woman—29, tall, slim and shapely, multilingual and Ivy JD, seeks kind, intelligent and interesting man under 45. Note/photo. 2062 ✉

Older Woman Preferred—42-52, attractive and nice-figured, to share NYC with single white male, 36. Note. 2052 ✉

Cute, Charming And Cerebral—Out-of-town guy, 38, seeks smiles and fun times with real sharp, fit, mature woman, 34-48. Aesthetics in-need. Photo. 2007 ✉

Seeking Assertive Lady—Good-looking, athletic business owner, 41, 5'11", 185 lbs, eager to please, would love to meet a fit, attractive lady who enjoys being pampered. NY/NJ. 2035 ✉ ☎

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New York, New York 10163-4600

Sexy, Successful PhD—Very pretty, petite, slim, blond, LI Jewish mom, seeks sexy, successful male counterpart under 49. Note/photo/phone. 2044 ✉

Russian Lady—22, model look, long hair, green eyes, seeks a reliable man for love/marriage. POB 251268, LA, CA 90025

If Music And Arts—Be your food of love, read on... Dazzling redheaded lady, late 40s, elegant, slim, European expatriate, financially secure, seeks polished, well-traveled, tall gentleman to share adventures in art and life. Savoir-faire is more important than l'argent, but he must be self-sufficient. Note and photo, please. 2015 ✉

Dream The Dreams—With an accomplished, attractive corporate president, optimistic guy, 5'10", romantic, 42, muscular. Seeks gentle, brainy female for passion, family. Phone/photo a must. 2078✉

Fit, Fun And Forty—Pianist/writer, into karate, seeks female for romance and lots of laughter. Note/photo/phone. 2003 ✉ ☎

Earthy Yet Intellectual—40ish, divorced Jewish female, no children, attractive, slim, artistic, seeks successful, fun Jewish man with a kind heart and old-fashioned values. Photo appreciated. 2045 ✉

Seeking NYC Professional White Male—Nonsmoker who has never been married. I am 32, single white female, looking for you. Photo/letter a must. 2080 ✉ ☎

Ready—40, Jewish MD, NYC, varied interests, never married. Looking for 30-something, intelligent, warm, Jewish, nonsmoking woman. Note/photo. 2065 ✉

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Tall, Trim, Handsome—Caring exec seeks elegant, slender, classy lady, early 50s. NY/NJ. Note/photo. 2051 ✉

Not Your Father's Oldsmobile—Good guy (31, Jewish, attorney) seeks solid woman. Hope you're fun, honest and intelligent (24-31). Please send note and photo. 2069 ✉

It Seems Like—We are all on this impossible quest, hoping that fate somehow helps us in our attempt to find our "one and only". As a 38-year-old woman with a 4-year-old, I join the quest. Photo please - will reciprocate. Nonsmokers only. 2010 ✉ ☎

Atkins Dieters Unite—Female recovering carbohydrate overdoser, seeks a 50ish male friend whose new outlook has been fueled by this most life-giving change in diet. You've had the courage to resist nay-saying family, friends and acquaintances who know such eating means a drop-dead heart-attack is just around the corner for you. You feel so much better, you may even be open to trading favorite places to eat with a fellow traveler. Who knows? We may even enjoy each other's company. POB 1207, Maplewood, NJ 07040

Attorney, Early 50s—Would love to meet an attractive, intelligent, fit nonsmoker with a sense of humor, in her 40s. I'm Jewish, 5'10", keep fit, don't smoke, love to travel, and enjoy New York at its best - which means, to me: art, theater, music (mainly classical), movies, fine dining, and strolling around taking it all in. If you have similar interests and would like to share them (and maybe more as well), please respond. Note/photo/phone. 2057 ✉

Handsome Male—Seeks a slim lady for lasting relationship. Divorced, 54, 6', 250, enjoys movies, theater, ball games, oldies, country and pop music, travel and tennis. Photo a must. 2019 ✉

Very Good-Looking, Affluent—34-year-old Jewish man seeks beautiful, athletic woman, 22-29. Photo, please. 2072 ✉

NY Bravest Wanted—By beautiful, voluptuous lady lawyer. Be handsome, funny, generous, 30-40. Photo a must. 2054 ✉

Shiksa Seeks Mensch—Professional, caring and sweet, with zest for life, seeks Jewish soul mate, 45 plus. 2031 ✉ ☎

Nice European Professional—Early 30s, 6'0", athletic. Likes NYC, outdoors, playing sports and antiques. Seeks a nice, attractive female. Note/photo. 2028 ✉

Beautiful, Slim Jewish Divorcee—45, successful female media psychologist with private practice, seeks male with the usual demographics - but believes in chemistry *above all.* 2005 ✉ ☎

Contemporary, Energetic, Dynamic—Handsome, 49, 5'11", 180 lbs, professional. Seeking slim women desiring to share in life's thrills and in starting a small family - after becoming compatibly acquainted, of course. Note/photo. 2021 ✉

Saks Is Where You Shop—You're fit, fun and romantic. I'm 33, 5'11", Ivy MD, seeking pretty lady in D.C. or NY area. Jewish, photo a plus. 2014 ✉

Strikingly Handsome—Tall, successful man of 50 seeks sincere woman to share life with. Appearance and personality are equally important, as are honesty and a passion for life. Write and tell me who you are, not what you like. Photo appreciated. 2025 ✉

Warm, Attractive, Successful—Jewish woman, 36, 5'5", slim, auburn hair. Enjoys travel, the arts, cinema, biking, hiking, and more. Seeks fun, honest, intelligent Jewish man with spunk, for fun, family, future. Letter/photo. 2009 ✉

City Savvy In The Suburbs—Female, 41, attractive and energetic, smart, slim and funny, with creative NYC career, seeks attractive, fit, smart and funny guy who's financially secure and confident enough to be silly. Dads fine. Photo/note. 2081 ✉

Man Of The '90s—5'7", warmhearted, entertainment industry executive, fit at 40, MBA - seeks intelligent, discerning, fun-loving woman of the '90s, for adventures and romance. Note/photo please. 2064 ✉

This Glass Slipper Is Getting Heavy!—(Gentle)man, 36, Jewish professional with wry wit, rescues bright, sensitive, slim gal under 36 from dating drudgery... Sense of humor and balance required. 2024 ✉

Attractive White Male—Own my own retail firm - too busy to look... Would like to meet attractive female in her mid 30s-mid 40s. Looking for a serious relationship. Recent photo a must. 2027 ✉ ☎

Distinguished Professional—Widower, interested in meeting attractive lady, 55-60, Manhattan resident. Photo. 2049 ✉

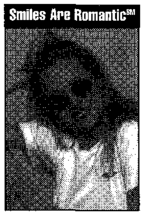
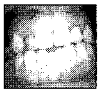
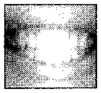
Non-Camera Shy—Career-driven, early-40s Catholic man dreams of sensuous, humorous, fashion-conscious, sports-minded female best friend, sans kids, to share nights at the ballpark, opera, jazz, tuna fish sandwiches, to stare at forever. Note/photo/phone. 2013 ✉

Classy, Fun-Loving Classical Beauty—5'8", blond, professional, educated woman - seeks 6' plus, humorous, ethical, educated, professional white gentleman, 45-60, who enjoys arts, travel, adventure, tennis and an active life style, for friendship, fun and relationship. 2058 ✉ ☎

Good-Looking Male—49, 5'11", seeks elegant Asian lady, 35-45 - enjoys the classics, travel US/Far East. Photo. 2036 ✉

Classy, Beautiful Asian Woman—40s, 5'4", vivacious, dynamic, fun, sweet - seeks male companion, 45-60, accomplished professional, gentle, with passion for life. Photo/note. 2042 ✉ ☎

Reasonable, Kind, Stable—Perceptive, articulate, witty, bright woman, 48, seeks *response from available man.* 2047 ✉

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Not Asking For Much—Intelligent, athletic, tall, confident, very good-looking, in-shape Jewish man, 41, seeks great-looking, bright Jewish woman in her 30s, with the knockout body of a dancer, comforting touch of a mother, compassion and loyalty of a teacher, and the wild sense of humor of Fran Drescher (The Nanny). Be unpretentious and adorable. Photo, please. Foreigners welcome - Russian, Israeli or Brooklynite. 2017 ✉

Must Be Beautiful—58, average height, weight, hair; good looks, shape; well-to-do art dealer; looks for beauty: smart, good shape, nonsmoker/drugs, under 50, to love, live well together. It's all a gift anyway, isn't it? 2074 ✉

Brunette Beauty—Refined, caring, 42, Woodstock area, seeks cultured professional man, secure only, for long term, 50s-60s. Photo please. 2011 ✉ ☎

Professional West-Indian Female—40, seeks white male for relationship. 2033 ✉ ☎

Handsome Professional (39)—Tall, sincere, stable, intelligent, fit. Enjoys travel, skiing, rollerblading, scuba, music and the arts. Seeks attractive, adventurous female companion. Note/photo. 2046 ✉

Beautiful, Fun-Loving Woman Wanted—25-42, for love and romance. Handsome Jewish man, 40, math teacher, artist, seeks travel-the-world counterpart. Send photo/phone number/note. 2077 ✉

Jewish Man's Dream—Sexy professional female seeks mensch, 42-55. 2029 ✉ ☎

Travel Companion Wanted—By good-looking middle-aged male, for secure long-term relationship. A fairy-tale life style is available to an intelligent and pretty young female. Photo/phone. 2026 ✉

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Warm And Affectionate—Single white male executive, 33, 6'5", Ivy-educated, athletic, sincere and stable, seeking the woman of my dreams: a red-blooded, red meat, red wine, red lipstick, red-hot femme fatale, with an engaging smile, a playful personality and a heart of gold. Please be fit and a nonsmoker, 24-36. Photo/phone/note, please. 2071 ✉

Lovely Lady—37, 5'6", attractive, slim, fun-loving Catholic banker, who enjoys skiing, the ballet and volunteer work, seeks accomplished, widowed or never-married, Catholic white man, 35-40, 5'10" plus and trim, with old-fashioned manners and a twinkle in his eye, for fun, companionship and romance. Note/phone. 2038 ✉ ☎

A Very Special Man!—An attractive, youthful CEO, age 48, who enjoys Venice, Aspen, BVIs/"Master Class", "Rent"/skiing, running, golf/Park Avenue, Sanibel Island. Looking for a youthful, very attractive, confident female companion. You must be physically fit, warm and fun to be with. You should be younger than I and want to be with a man who takes great pleasure and pride in treating his companion with the respect of a partner, yet also with the adoration of a true romantic gentleman. Note/photo a must. 2063 ✉

European-Born—Extremely attractive lady, 52, seeks distinguished man. 2008 ✉

Gorgeous Brunette Woman—Financially and emotionally secure, looking for the same in a man. Seeking male, 38-50, successful, athletic, attractive, for fun, friendship, romance. Photo. 2041 ✉ ☎

Athletic And Creative Male—Youthful 41, 5'11", 195 lbs, many interests, from rollerblading to foreign films - seeking athletic, humble female cutie, under 35. Photo and note. 2060 ✉ ☎

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FALL PREVIEW ISSUE
DEADLINE: 8/27,
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Gay: Sophisticated/Sexy/Spiritual—(Even alliterative), attractive, gay white male, 48, 5'9", 140, slim (work out), healthy, highly successful professional, well-read and traveled, sense of humor and fine values - seeks similar gentleman. Photo, please. 2066 ✉

Outrageously Handsome—Dynamic NYC exec, 40, 6'3", dark hair, green eyes, Jewish, divorced, great dad, ready to start second half with the right teammate, 28-35, very attractive, fit, energetic female professional. Recent photo, please. 2012 ✉

Attractive, Bright, Slim—Jewish female, sense of humor - enjoys tennis, golf, dining, theater, travel, Nassau County. Seeks male counterpart, 60s. Photo. 2043 ✉

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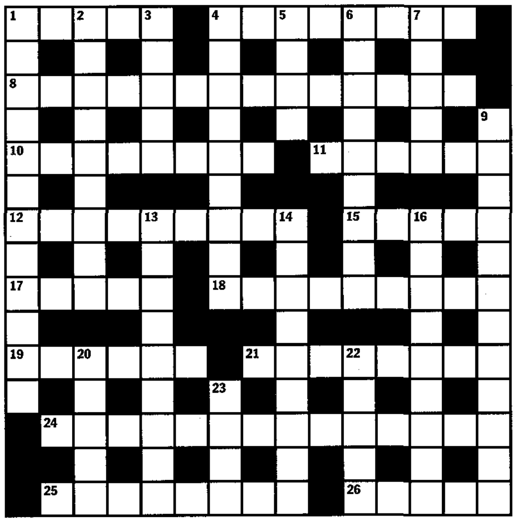
The 'Guardian' Crossword

ACROSS

1 Mystify backers with a month's leave. (5)
4 9 is the place for a film. (2,6)
8 In possession of Egyptian port, which leads to a concession. (6,4,4)
10 Almost a gentleman? Chance for a meal and a show? (5,3)
11 A mountain and an island with a European magistrate. (6)
12 Rustic who can turn round and taxi back. (4-5)
15 Imitate the sound of a hill. (5)
17 Start but don't set off? (5)
18 Died, employee who keeps his eyes open. (9)
19 Inflection could be happy. (6)
21 Ship gets a hearing from central inspector. (8)
24 Handel's work makes old pound note clothe Diana in company. (8,6)
25 Instrument of change among leaders of psychiatry. (8)
26 See 23.



DOWN

1,20 9 for the empty stable? (6,6,5)
2 Contents of big box, if used for vegetables and corn. (4,5)
3 French writer, cat, or horse. (5)
4 Sequel of exploit in 10, nothing further required. (4,5)
5 Note from a girl. (4)
6 Compiler's hit the mark as a legendist. (4-5)
7 Sphere of rational or irrational number. (5)
9 Secretly ruled by Yorkist or Lancastrian? (5,3,4)
13 New Labour action for sort of gardens. (9)
14 Study of senility by numbers reduced to logarithm of an unknown. (9)
16 Apparition of elephant as mammoth. (9)
20 See 1 down.
22 Man (Latin American) is a cause of sickness. (5)
23,26 Various trees in a lot— Orange, for example. (4,5)

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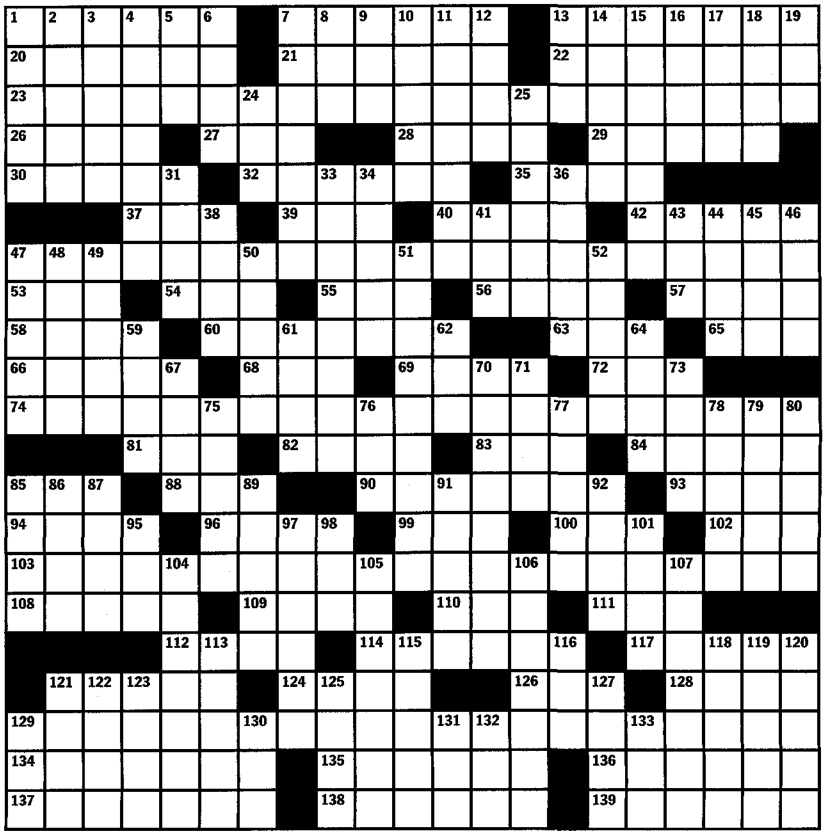
'D, My Name Is —': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Teeter
7 Dices finely
13 Disturbing the peace
20 Mite, for one
21 "Lawrence of Arabia" portrayer
22 Person on the guest list
23 D, MY NAME IS ——
26 Position at the bridge
27 Me, to Miss Piggy
28 Olympics sword
29 Ain't, corrected
30 Spiral-shelled delicacy
32 Coveted statuettes
35 He played Hopalong Cassidy
37 Solar-system hub
39 Bobby Fischer rival
40 Face-powder shade
42 Riled up
47 AND ——
53 Malt product
54 Love-seat capacity
55 Badmouth, '90s style
56 Novelist Sholem
57 Weft's cross-thread
58 Bad habit
60 Last to cross the finish line
63 Antipole of WNW
65 Turhan of old films
66 Marla's predecessor
68 Summer, in Saumur
69 Weird-sounding lake
72 Revenue agcy.
74 AND ——
81 Tierra —— Fuego
82 Venetian-blind feature
83 Acted as guide
84 Prospector's stakeout
85 Give the elbow
88 Set one's sights
90 Musical slowdowns
93 Queen from Cleves
94 On vacation
96 Enthusiasm
99 Be the proprietor
100 Greek vowel
102 —— Lingus
103 AND ——
108 Swelling
109 Soliloquy start
110 Comparative suffix
111 Vroom the engine
112 At hand
114 "Lord Jim" author
117 V-shaped nick
121 Opposite of plain
124 B.P.O.E. members
126 Word with Mahal
128 Was clad in
129 AND ——
134 Dietary must
135 German folk songs
136 Noriega of Panama
137 Spanish misters
138 Some car deals
139 Broadway backers

DOWN

1 Walks through water
2 The bounding main
3 Wood for rafts
4 Londoner's citizenship
5 "Diamond ——"(Mae West role)
6 Kin of Gouda
7 Couturière
8 Call —— day
9 Egg drink
10 Promising rookie
11 Went by, as time
12 Really dry
13 Costa del Sol cove
14 Do mosaic work
15 Exerted excessively
16 Surf fluctuation
17 "Is —— earthquake . . .": Cole Porter
18 Small salamander
19 Top mil. man
24 After boo or bally
25 AND Paget and Winger
31 Fontanne's co-star
33 Zoe or Erskine
34 Kate's partner on TV
36 Part of a pound
38 CNN programming
41 Undercover org.
43 Ticket information
44 Bedouin
45 Run out of steam
46 Catch sight of
47 Michelangelo statue
48 Not extinct
49 Some kind of nut
50 Meted
51 Statement
52 Bret Harte's Chinese hero
59 Wife of Geraint
61 Oklahoma Indians
62 Uno, due, ——
64 Pop singer Clapton
67 On a voyage
70 Rhode —— (smallest-state native)
71 Pulitzer-winning critic Richard
73 Actress Ward of "Sisters"
75 Professor Higgins's protégée
76 Paddle
77 Milk snake
78 Hawaiian porch
79 Queues
80 Nail-file surface
85 Green gemstone
86 Wonderstruck
87 Didrikson's nickname
89 Conductor Zubin
91 Huck Finn's creator
92 Asterisk
95 —— Kippur
97 Worshiper
98 Looping tennis shot
101 Mideast gulf
104 Cattleman
105 Haberdashery buy
106 Soapbox speakers
107 Declaring firmly
113 Mrs. Steve Lawrence
115 Actor Milo
116 Aswan structure
118 Close-fitting hat
119 Merciless
120 Shoe heighteners
121 Pyromaniac's delight
122 Soon
123 Pact acronym
125 Use a hammock
127 Iwo ——
129 Wartime refugees: abbr.
130 Sides, in cricket
131 Ten make a first down: abbr.
132 Letter for this puzzle
133 Bert Bobbsey's twin



Solutions to last week's puzzles appear on page 169.

MARY ANN MADDEN #860

NEW YORK MAGAZINE COMPETITION

"Hi. I just love your hat."

"Etaoin shrdlu?"

"You wouldn't happen to have a can of green paint, would you?"

"Knock, knock."

Above, presenting silly Mars. Competitors are invited to devise a one-line conversation opener for a human-to-Martian encounter.

Note: Please see our new address below.

Results of Competition 857, in which you were asked to rearrange punctuation in a familiar name and supply for same a clarifying subhead.

Report: Um, we wanted sub-headlines, really, not definitions. But, hey. Our motto: Forget the gimmick in favor of the readable. Less the breathless acronym cluster than the sense-making and self-supporting headline. Right? Of course, right. Reappearing from previous lives: R.I.P. to R.N. Betted Avis. William's Afire. Vin Cent-Price. John (NYC) Arson. Al Anal, D.A. Alkaline. Marlene Diet Rich. Newer but duplicated: Che R. Will: I am Hurt. Marlo 'n' Bra 'n' do. Martha Stew Art. Your ability to reinvent yourselves is the clean and jerk of our lives. Thanks for that. We'll always have Paris. And don't forget about jeudi.

First Prizes of two-year subscriptions to *New York* to:

DONS HULA—Crime Bosses Party in Hawaii
Lars Pettygrove, Charlottesville, Va.
also prize to: Susan Klein, New City, N.Y.

FRANC IS BACON—And the Pound Is Toast, Says Worth Magazine
Zuri Wagner, Phila., Pa.

F*** DR—Nickname for Censor Revealed
Edmund Conti, Summit, N.J.

Runner-up prizes of one-year subscriptions to *New York* to:

ROBER TREED—Pit Bull Chases Clothier.
Linda Giordano, Florence, Ala.

BIBI.NET@N.Y.AHU—Israeli Prime Minister Online in N.Y. and Haifa
Carole Rivel, Lola Fiur, New Rochelle, N.Y.
sp. ment.: Rick Shafarman Saugus, Calif.; Keith Hall, Chapel Hill, N.C.

ARI'S TOT, LEONA'S SIS—Shipping Heir Weds Helmsley Sibling
Chris Doyle, Burke, Va.
also prize to: David Rozenson, Newton, Mass.

And Honorable Mention to:

JAN IS IAN—Brady Daughter Real Bond Novelist
Thomas Moloney, West Milford, N.J.

LEW IS CARROLL—The Sequel to "Al Is Alice"
Michael Collins, Kernsville, N.C.

PATRICIA, NÉ AL—Actress Reveals Sex Change
Dot Edwards, Forsyth, Mo.

PHYLL IS NEW MAN—Gender Surgery Proves Fulfilling
Franc Dillon, Beachwood, Ohio

M IS SAM/ERICA—The Transvestite Formerly Known as M
David Brubaker, Carlisle, Pa.

MA: K.O.—Cellist Victor in Boxing Debut
Holly Thomis, Cambridge, Mass.

WIN KMART IND. ALE—Big Corporate Beer Contest (Held in Wabash)
similarly: LaRue Watts, N.Y.C.
Ross Skipper, N.Y.C.

ROB IN W. ILL. IAMS.—Midwest Dog Factory Burgled
Margaret Silver, Bayville, N.Y.
similarly: Ann Ludwig, Maplewood, N.J.

L.I.: NO VENTURA—Tourists From Santa Barbara Knock Jones Beach
Lucy Oblonsky, Middle Island, N.Y.

CAR A CALLA—Meet Rome's Finest Taxi Dispatcher
Pericles Crystal, Scarsdale, N.Y.

WILL (I AM JEFFERSON) CLINTON—President Takes Part in Charades Game
Wilma Ginnity, Little River, S.C.

WALL ACES HAWN—Goldie's Adventure in Handball Court
Richard Hendrickson, Nineveh, Ind.

PAUL "M.C." CARTNEY—The Liverpool Rapper
Douglas George, Wyoming, Pa.
similarly: Robin Levine, N.Y.C.

HOMER'S IMP SON—Another Mischievous Generation of a Celebrity Family
Alicia Ann Chomo, Wilmington, Del.
sp. ment.: Patricia Hyland, N.Y.C.

LEO DU ROCHER—Exterminateur Par Excellence
Marvin M. Warm, Bronx, N.Y.

ARM-AND-ASS ANTE—High-Stakes Poker in Leper Colony.
similarly: Jean Sorensen, Herndon, Va.; Stacey Roy, Silver Spring, Md.; Martha Everds, N.Y.C.; Douglas Monaghan, Floral Park, N.Y.;

FORD-MAD OXFORD—UK Students Just Wild About Harrison
Paula Doherty, Tiverton, R.I.

KIMBA SINGER—CD Released of Vocals From "The Lion King"
Mike Kolesar, Edison, N.J.

DO NADA: MS.—Magazine Urges Nonviolence
David E. Corbin, Omaha, Neb.

CHRISTIANS LATER—Lions Now
Bill Duffy, Queensbury, N.Y.

M. ITCH MILL, E.R.—Paris Hospital Appoints Emergency Room Dermatologist
David English, West Somerville, Mass.

MARS HAM—A SON!—Alf Is Adopted by the Ray Walstons
K. Jesus, Grahamsville, N.Y.

ALI, B.A., B.A.—Retired Boxer Receives Dual Undergraduate Degrees
Dan Siegal, Olyphant, Pa.

GROUCH OMAR X—Sultan's Aide Tenth in a Line of Surly Tentmakers
Roger McMillan, Orinda, Calif.

VLAD THE "I'M PALER"—Vampire Wins Face-Powder Contest
Tim Hanley, N.Y.C.

WEB DU BOIS—France Launches Its Version of Internet; i.e., the Wood Wide Web
Susan Anders, Arlington, Va.

ED GARDE-GAS—French Billionaire Inventor of Beano
Dave Zarrow, Herndon, Va.

JOHN, KEN, NED, Y JR.—Spanish Quartet to Tour
Wayne Maibaum, New Rochelle, N.Y.

JOHNS I'M ON—*New York* Magazine Theater-Restroom Reviews
Diana Marcus, N.Y.C.
similarly: Rita Selsky, Trumbull, Conn.; Lauren Foley, Cranston, R.I.

"ALF RED? NO!" "YES!"—Debate Rages Over 1936 Candidate's Party Membership
David Chasman, Beverly Hills, Calif.

DON N. A.K.A. "RAN"—Former Knicks Coach Compared to Asian "Lear"
P. van Aken, N.Y.C.

FRANKLIN DELANOROO SEVELT—Fitness Leader of Marsupial Nation
Allan Katz, Monsey, N.Y.

Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 860, ***NEW YORK* MAGAZINE, 444 MADISON AVE., NEW YORK, NY 10022-6999,** or e-mailed to 76711.2310@compuserve.com. It must be received by August 30. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the October 7 issue.

Solutions to last week's puzzles

S	T	R	E	A	M	S	■	R	E	P	E	A	L	S
T	■	E	■	P	■	E	■	E	■	U	■	P	■	E
R	O	M	E	O	■	P	R	I	N	C	I	P	A	L
O	■	I	■	L	■	A	■	N	■	K	■	R	■	E
K	I	S	S	O	F	L	I	F	E	■	D	O	W	N
E	■	S	■	G	■	■	■	O	■	B	■	A	■	I
■	■	■	■	E	X	P	E	R	I	E	N	C	E	D
B	■	I	■	T	■	A	■	C	■	A	■	H	■	E
L	A	N	D	I	N	G	G	E	A	R	■	■	■	■
A	■	T	■	C	■	E	■	■	■	I	■	R	■	A
C	R	E	W	■	B	A	D	M	A	N	N	E	R	S
K	■	R	■	P	■	N	■	A	■	M	■	B	■	T
C	H	E	M	I	S	T	R	Y	■	I	R	E	N	E
A	■	S	■	K	■	R	■	O	■	N	■	C	■	R
P	O	T	T	E	R	Y	■	R	E	D	S	K	I	N

R	O	C	H	E	■	L	E	S	S	■	■	C	H	E	E	K	■	D	O	C
E	T	H	E	L	■	A	L	T	O	■	G	R	U	N	G	E	■	A	B	A
T	H	E	R	U	S	S	I	A	N	T	E	E	R	O	O	M	■	T	E	N
R	E	C	E	D	E	■	S	T	O	R	E	D	■	L	I	O	N	E	S	S
O	R	K	■	E	P	I	■	U	R	I	■	I	W	A	S	■	O	R	E	O
■	■	■	A	D	I	D	A	S	A	B	A	B	A	■	T	A	M	P	■	■
■	A	W	L	■	A	L	A	■	■	E	L	L	S	■	■	D	I	R	E	R
V	I	O	L	A	■	E	R	S	T	■	T	E	T	S	■	S	N	O	R	E
A	R	M	Y	S	U	R	P	L	I	C	E	■	R	I	B	■	A	C	E	D
S	T	E	E	P	S	■	■	U	R	E	■	■	E	N	A	B	L	E	■	■
T	O	N	■	I	C	E	C	R	E	A	M	C	L	O	N	E	■	S	M	L
■	■	B	E	N	G	A	L	■	■	S	E	A	■	■	F	A	L	S	I	E
A	M	E	S	■	A	V	A	■	F	E	A	R	O	F	F	R	Y	I	N	G
B	A	H	T	S	■	E	R	A	L	■	N	E	L	L	■	A	N	N	E	S
C	A	I	R	O	■	■	I	V	E	S	■	■	D	U	E	■	N	G	O	■
■	■	N	A	B	S	■	F	I	A	N	C	E	E	F	R	E	E	■	■	■
K	I	D	D	■	I	L	Y	A	■	A	H	A	■	F	A	N	■	S	H	E
E	M	B	A	R	G	O	■	T	A	R	A	R	A	■	S	I	T	C	O	M
A	A	R	■	O	N	E	F	O	O	L	I	N	T	H	E	G	R	A	V	E
T	R	A	■	N	E	W	A	R	K	■	S	E	M	I	■	M	I	N	E	R
S	I	S	■	A	R	E	A	S	■	■	E	D	O	M	■	A	P	T	L	Y

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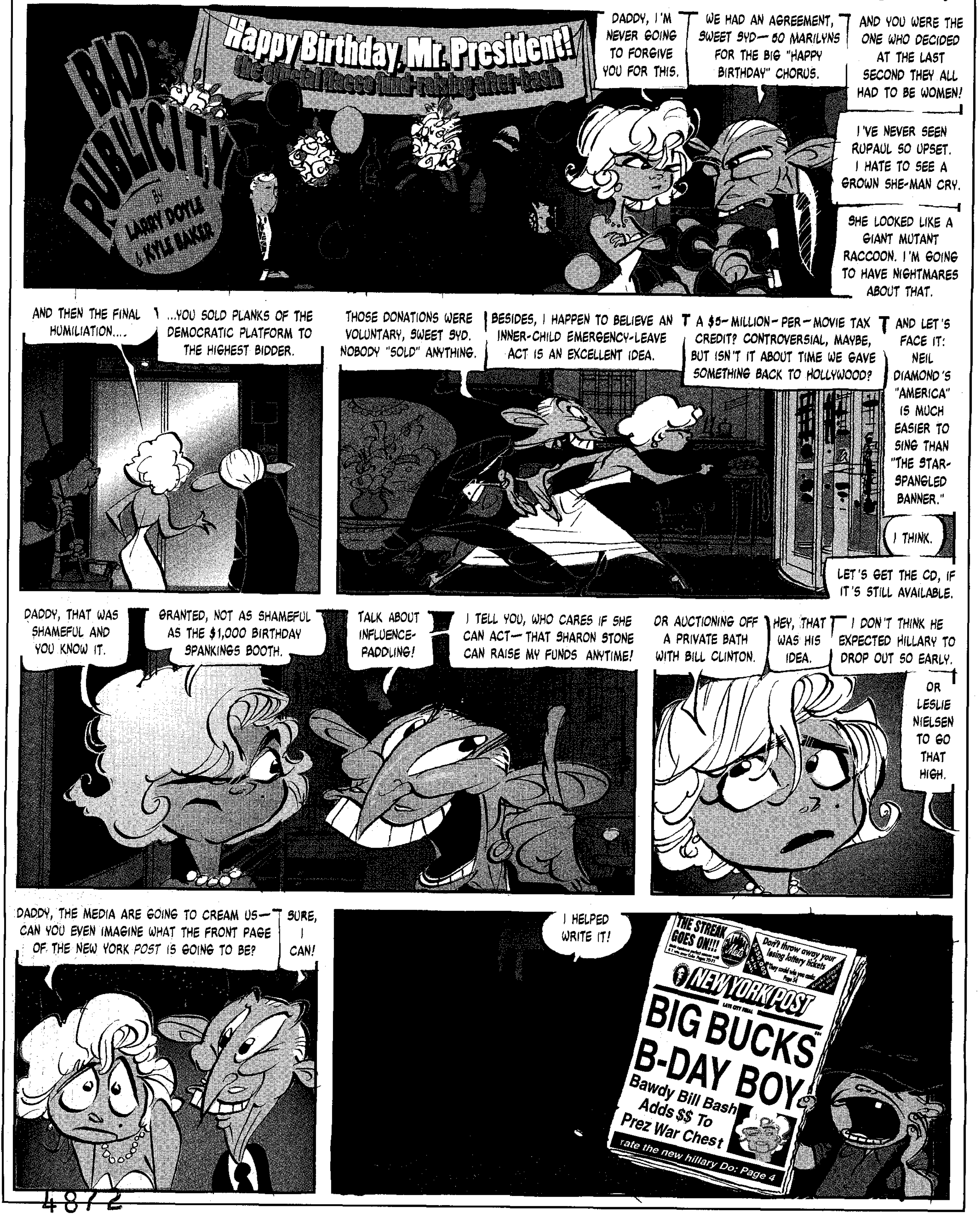
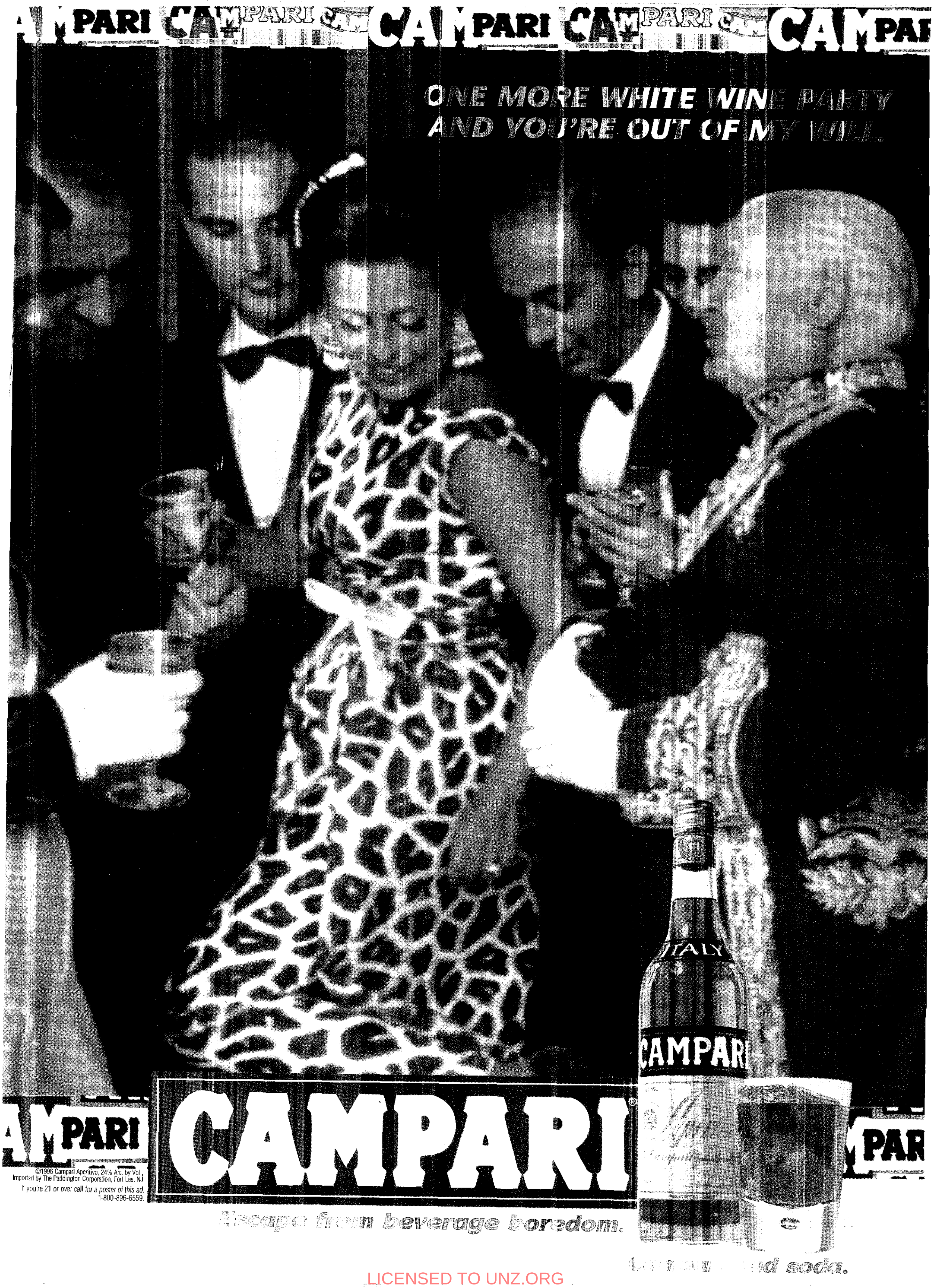
JFK the Junior

The Flaccos coordinate Bill Clinton's 50th-birthday after-party, but things somehow go awry.


Happy Birthday, Mr. President!
the official Flacco fund-raising after-bash
BAD PUBLICITY
by LARRY DOYLE & KYLE BAKER
DADDY, I'M NEVER GOING TO FORGIVE YOU FOR THIS.
WE HAD AN AGREEMENT, SWEET SYD—50 MARILYNS FOR THE BIG "HAPPY BIRTHDAY" CHORUS.
AND YOU WERE THE ONE WHO DECIDED AT THE LAST SECOND THEY ALL HAD TO BE WOMEN!
I'VE NEVER SEEN RUPAUL SO UPSET. I HATE TO SEE A GROWN SHE-MAN CRY.
SHE LOOKED LIKE A GIANT MUTANT RACCOON. I'M GOING TO HAVE NIGHTMARES ABOUT THAT.
AND THEN THE FINAL HUMILIATION....
...YOU SOLD PLANKS OF THE DEMOCRATIC PLATFORM TO THE HIGHEST BIDDER.
THOSE DONATIONS WERE VOLUNTARY, SWEET SYD. NOBODY "SOLD" ANYTHING.
BESIDES, I HAPPEN TO BELIEVE AN INNER-CHILD EMERGENCY-LEAVE ACT IS AN EXCELLENT IDEA.
A $5-MILLION-PER-MOVIE TAX CREDIT? CONTROVERSIAL, MAYBE, BUT ISN'T IT ABOUT TIME WE GAVE SOMETHING BACK TO HOLLYWOOD?
AND LET'S FACE IT: NEIL DIAMOND'S "AMERICA" IS MUCH EASIER TO SING THAN "THE STAR-SPANGLED BANNER."
I THINK.
LET'S GET THE CD, IF IT'S STILL AVAILABLE.
DADDY, THAT WAS SHAMEFUL AND YOU KNOW IT.
GRANTED, NOT AS SHAMEFUL AS THE $1,000 BIRTHDAY SPANKINGS BOOTH.
TALK ABOUT INFLUENCE-PADDLING!
I TELL YOU, WHO CARES IF SHE CAN ACT—THAT SHARON STONE CAN RAISE MY FUNDS ANYTIME!
OR AUCTIONING OFF A PRIVATE BATH WITH BILL CLINTON.
HEY, THAT WAS HIS IDEA.
I DON'T THINK HE EXPECTED HILLARY TO DROP OUT SO EARLY.
OR LESLIE NIELSEN TO GO THAT HIGH.
DADDY, THE MEDIA ARE GOING TO CREAM US—CAN YOU EVEN IMAGINE WHAT THE FRONT PAGE OF THE NEW YORK POST IS GOING TO BE?
SURE, I CAN!
I HELPED WRITE IT!
THE STREAK GOES ON!!! Mets
Don't throw away your losing lottery tickets
NEW YORK POST
BIG BUCKS B-DAY BOY
Bawdy Bill Bash Adds $$ To Prez War Chest
rate the new hillary Do: Page 4

4872



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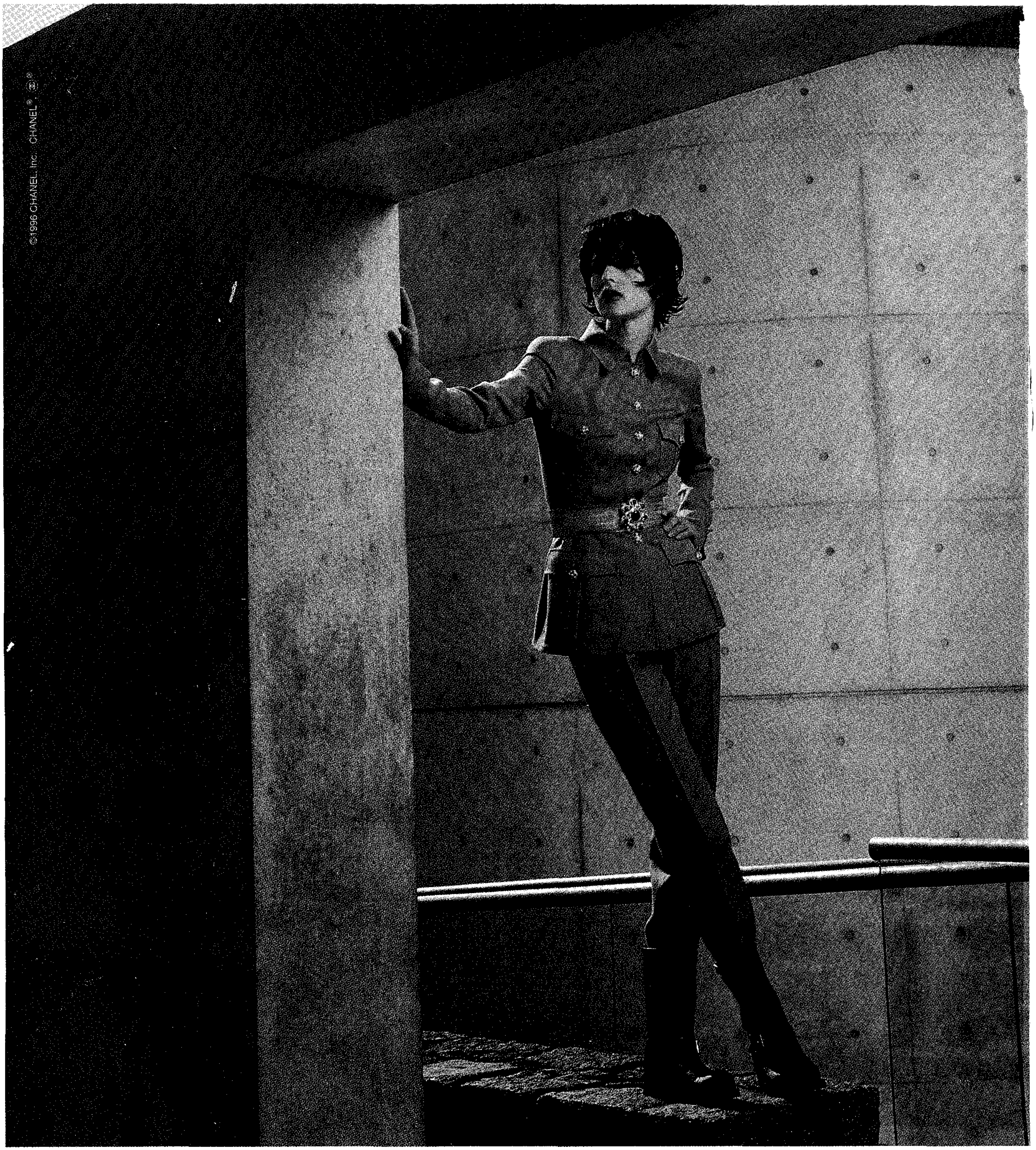

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